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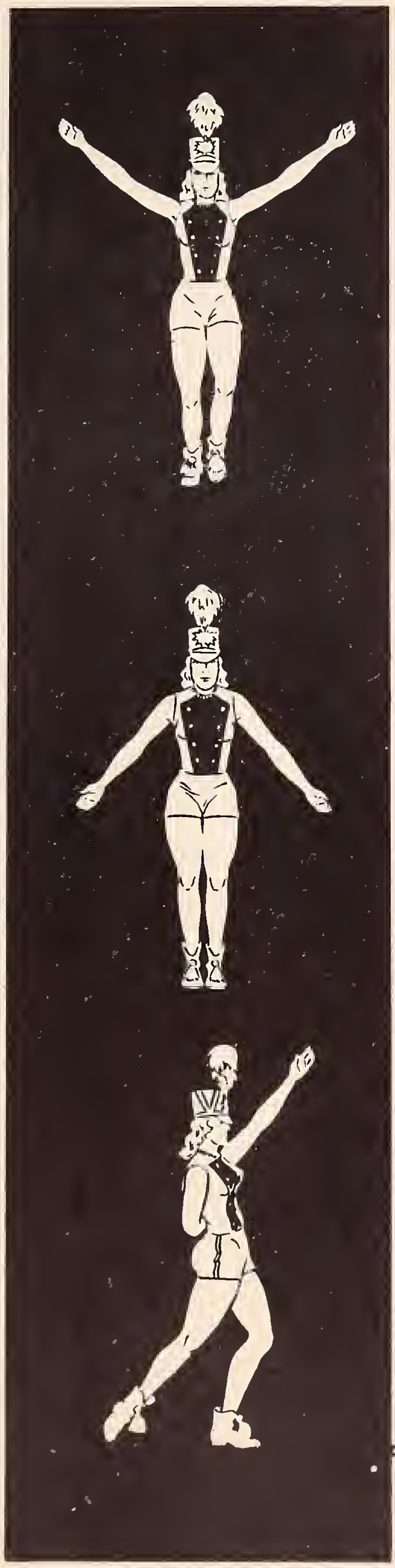

PRECISION FLASH

A. R. Casavant

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GENERAL

Flash may be defined as the additional color added to the mechanics of drill. In the final analysis of the drill routine, the flash might be that intangible known as "drive." Drive, of course, is not only a result of the smoothly executed, well-planned drill routine, but is also a result of the morale factor, which is greatly boosted by the color added to the routine by the complimentary flash.

There are three general divisions into which Precision Flash falls. Exaggeration in execution of the mechanics of drill is the largest group and more often used than the other two. Exaggeration is found in the flourishes, jumps, lifts, kicks, dips, etc. Change of Pace has as many varieties of application as exaggeration, but cannot be used as often without losing its effectiveness. The changes in pace range from slight diversions in tempo to the complete suspension of motion. The change of pace concept of flash may also be applied to a change in style of drill movements or a change in the type of mechanics in use. Examples of these would be: a break from line drill to block drill would change the style of drill movements, and a break from the high-knee "chop" step to the "stride" step would be a change in type of drill mechanics. The drags, freezes, tempo changes, vamps, and rocks are all examples of the change-of-pace general division of flash. The third general division of flash is the concept of diversion. The diversion concept utilizes the distraction of the audience's attention from the oncoming drill movement. This is a common showmanship device that prevents the audience from second-guessing the drill routine as it progresses. Diversion also includes those unusual or unorthodox drill movements that are different because they are unexpected. The slides, feints and compound turns might be classified as the distracting types of diversion flash, and the mirror drill and contrasting motions might be classified as the unusual type of diversion flash.

EXAGGERATION

FLOURISHES. The flourishes involved in precision drill are usually circular or curved motions of an item of equipment such as a musical instrument or a guidon or of the arms or legs. The flourishes are of a formal nature, because of their history, and are not used in the regular course of routine. Flourishes are usually limited to salutes or used in conjunction with opening and closing fanfares.

JUMPS. The jumps are used during turns, marktime, or with the marching steps. The entire body leaves the ground for a short distance to emphasize one of these mechanics. There are many types of jumps. The standard jump, which does not change the step, is executed by leaving the ground from one foot and returning to the ground on the same foot. The opposite foot executes the next step in regular cadence. The bicycle jump is executed by leaving the ground from one foot and returning to the ground first with the opposite foot and immediately following on the next step of normal cadence with the foot that was last to leave the ground. The bicycle jump changes the step.

LIFTS. The lifts consist of a slight exaggeration during turns, marktime or marching steps of the body motion. The entire body moves upward during the first half of the step or turn until the weight is released from the ground foot, and the toe is barely touching the ground.

KICKS. The kicks are exaggerated steps usually used as the first forward step or the last movement of a leg when halting.

DIPS. The dips are used during a step or a turn. The concept and execution of the dip are the same as the lift, but in a different direction.

CHANGE OF PACE

DRAGS. The drags are any drill mechanics executed at a slower than normal speed. With small units, the amount of time used in the drag may be indefinite; and the individuals match their motion to the remaining members of the unit. It is advisable to use definite counts or half-counts in executing a drag to insure uniformity in execution.

FREEZES. A freeze is suspended motion. The amount of time used in the freeze should be definite and should be counted in cadence with the preceding and following drill. The positions of the body and legs during the freeze are important; and, although stationary, they should indicate motion.

VAMPS. A vamp is a rhythmic movement of a leg with or without accompanying body movement and with the other leg and foot staying in position. The vamp is usually executed with the right foot in place and the left leg and foot in rhythmic motion.

ROCKS. Both feet remain in place for the rocks, and the cadence is continued by rhythmic body motion. The effectiveness of the vamps, rocks and freezes diminishes rapidly. They should not be used for any extended period of time.

TEMPO CHANGES. Tempo changes have not been deliberately used to any extent by drill units in the past. The tempo changes might be approached with two different concepts: first, the instant and direct change from one tempo to another, and, second, the gradual change of tempo from fast to slow or slow to fast, which, with our present attitude toward strict cadence, might be accepted as a sign of mediocrity rather than an application of one of our accepted musical concepts.

STEP CHANGES. The use of two or more styles of steps is not new for marching units. In centuries past, in the military of the European nations and also in the United States, there have been examples of the change in steps during the drill. The quick step and slow step are no longer used in the United States armed forces, but have value for non-service marching units. In the tempo-gaited system of drill, we use a high-knee chopping step of 22½ inches and a straight-legged style step of 30 inches. Add to these two different quick steps, a variety of slow march steps, and the possibilities in variation become enormous.

DIVERSION

FEINTS. The feints are most effective when used in the beginning or end of a new movement or prior to a change of movement. Examples of the feints are: the turning of the head and body to the right during the preceding step of a left turn: the rareback preceding the first step in forward march; a shifting step to the right preceding a turn to the left.

SLIDES. The slides are backward movement following a turn. The backward movement is connected with the step in the new direction after the turn rather than associated as part of the turn. The audience, of course, expects the turn to be followed by forward motion. Definite movement of backward steps are substituted for the diversion flash effect.

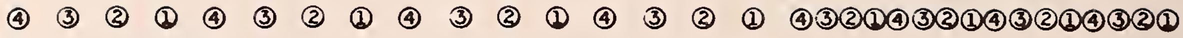
COMPOUND TURNS. A compound turn consists of two or more turns of successive steps. The diversion flash effect in the compound turn results from an expected forward movement after the first turn. A second or third turn in the same or a different direction diverts the audience from the expected to the unexpected.

MIRROR DRILL. It has been traditional for the entire unit to move their feet in uniform action, not only in the placement of their feet on the ground at the same time but also in placing the same foot on the ground at the same time. This is understandable for technical reasons and also when the entire unit is moving in one direction. There is some question as to the effectiveness in following this tradition during symmetrical or mirror drill. This is especially true if the uniform of the marching unit has stripes on the outside of the trousers leg. The layman from a side view of two lines approaching each other would see stripes in motion during a step in one of the sections and plain trousers legs during the same step in the other section.

CONTRASTING MOTIONS. There are three contrasting motions that can be used with our current marching technique: (1) The contrasting motion which consists of two sections, one stationary and the other moving towards or away from the stationary group. (2) The contrasting motion which consists of two sections moving in the same direction at different speeds. The speed might be different in the size of step being used by the two sections or by the different tempo of steps being used by the sections. (3) The third contrasting motion consists of two sections moving towards or away from each other at the same or different speeds. This is contrary motion and is the fastest basic drill maneuver that we have. By applying contrary motion to any of our standard drill movements, we cut the time of execution in half and refer to the result as the "fast break."

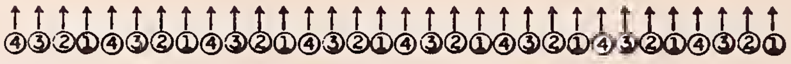
DRILL KEY

A



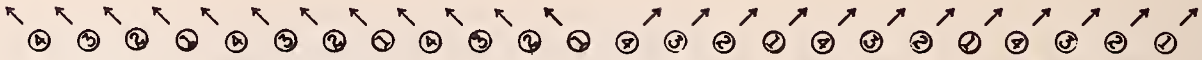
STANDING POSITIONS (Attention, Marktime, Freeze, etc.)

B



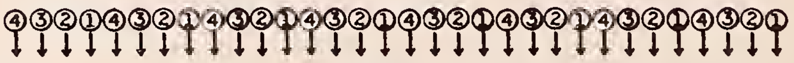
FORWARD MOVEMENT

C



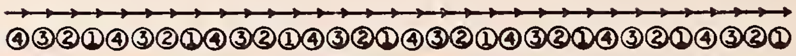
OBLIQUE MOVEMENTS

D



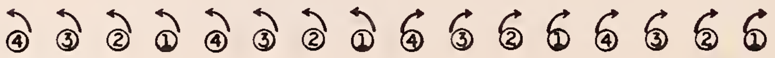
BACKWARD MOVEMENT

E



SIDE STEP OR SHIFT MOVEMENT

F



TURNS

START AND/OR FINISH OF DRILL MOVEMENT

Dress Right Dress

DRESS RIGHT (LEFT) DRESS IS USED FOR PURPOSES OF FORMAL ADJUSTMENT OF INTERVAL AND ALIGNMENT.

Dress Right Dress is a position of attention. Flash can be used both in the execution and in the various possible positions of the head, body, arm and hand and the feet. The execution may be triggered by aural or visual command or be executed as set drill. The addition of flash to the formal aspect of Dress Right Dress makes it possible to insert the execution of the command in a routine without breaking the continuity of the drill. There are many times in any routine where adjustment in alignment and interval is desired. The judicious use of DRESS RIGHT during drill movements and at their completion not only adds to the over-all precision but also may be the change of pace needed for a smooth transition from drill movement to drill movement. Used in excess, it is similar to other types of flash in that the expected movement or position can depend upon perfection alone in audience appeal.

The following flash ideas for DRESS RIGHT are presented within the scope of exploiting DRESS RIGHT and not exhausting the possibilities. Each idea presented may be varied many ways. The drillmaster is limited only by his own imagination and discernment in selection and application.

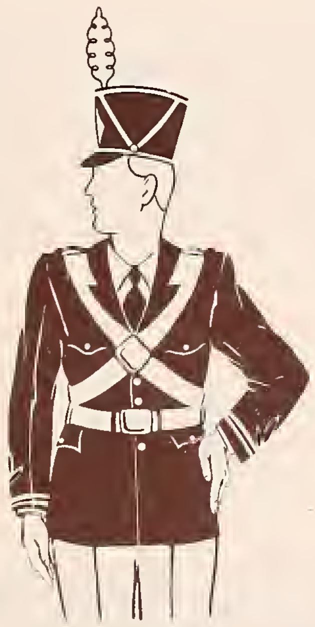


Figure 1

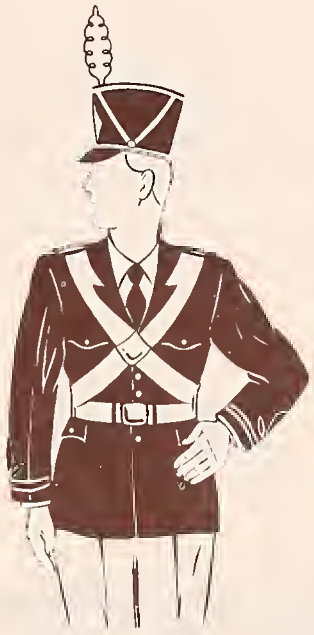


Figure 2

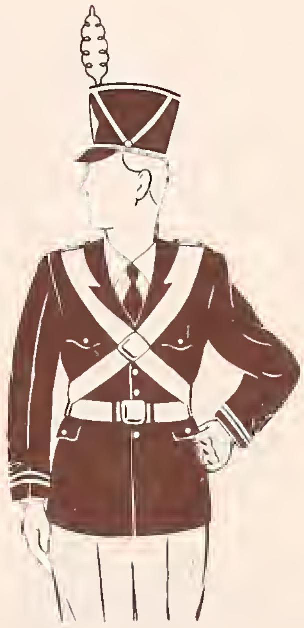


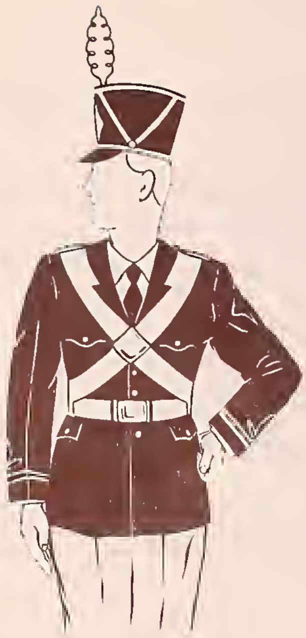
Figure 3

Figure 1—Conventional hand and arm position of DRESS RIGHT DRESS for close order interval. The bent arm, hand on hip is usually used by units that maintain a 22½-inch interval, interval being defined as the distance allowed in line for each individual: nose to nose, etc. The heel of the hand is resting on the hip bone. The fingers are extended and joined and pointed down.

Figure 2—The heel of the hand is resting on the hip bone. The fingers are extended and joined with knuckles to the front. The wrist and hand continue the angle set by the lower arm.

Figure 3—The heel of the hand on the hip bone. The fist clenched with the wrist bent and the knuckles forward.

DRESS RIGHT DRESS



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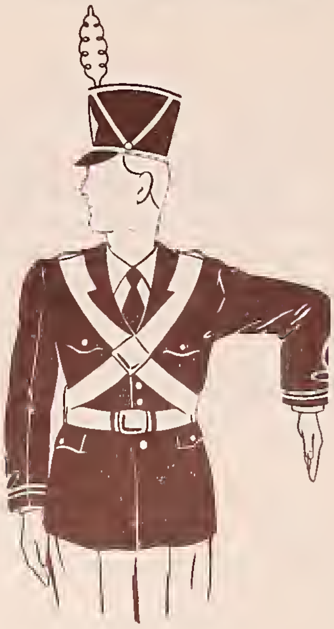


Figure 5

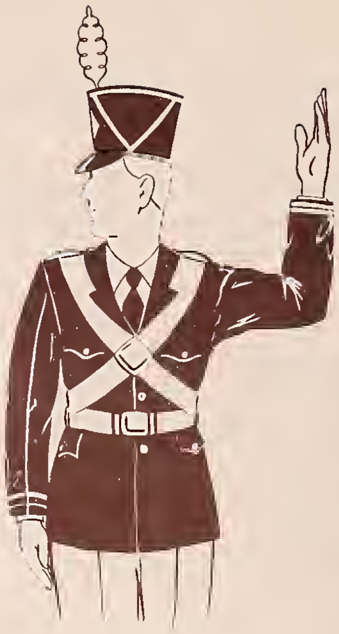
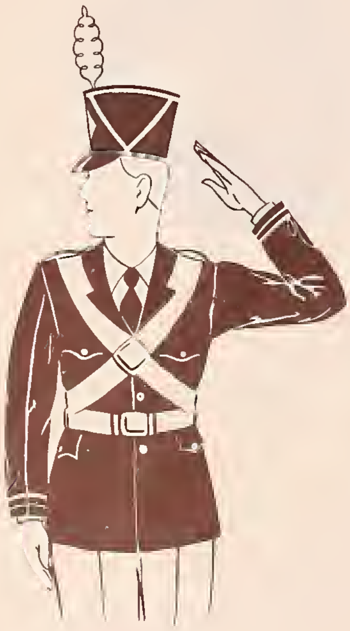


Figure 6

Figure 4—Heel of the hand on the hip bone. The fist clenched and the knuckles down.

Figure 5—Units using the 30-inch interval may use the preceding type of DRESS RIGHT DRESS if the size of the individuals averages large enough to give the additional distance. For units with smaller individuals, the above type would be more accurate. The upper arm is held straight out to the side, the fingers extended and joined, the wrist straight and in line with the lower arm extending toward the ground.

Figure 6—The upper arm is held straight out to the side, the fingers extended and joined, wrist straight and in line with the lower arm extending straight up.



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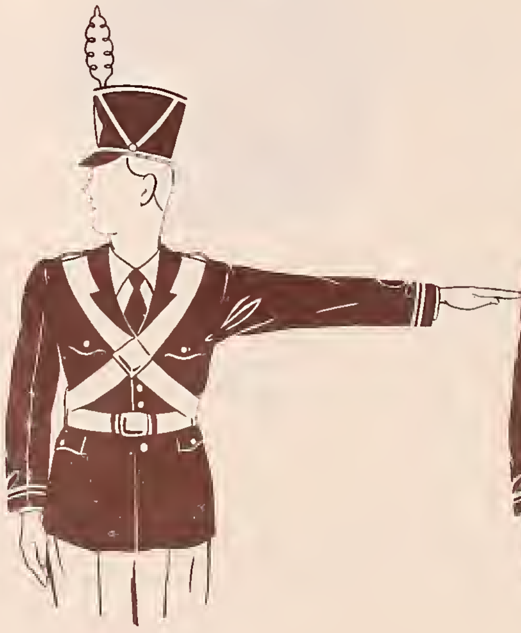

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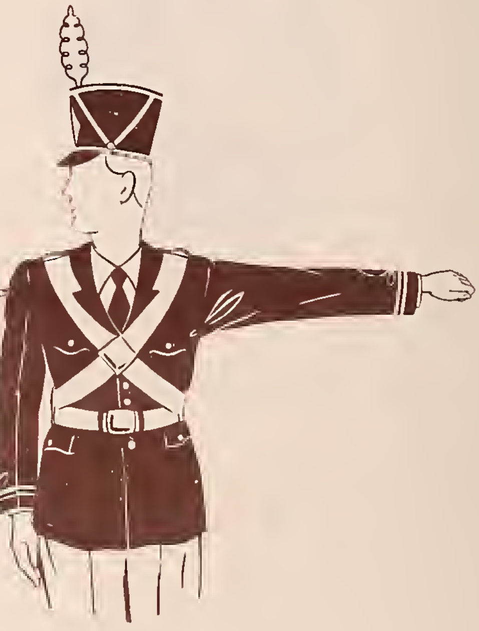


Figure 9

Figure 7—The upper arm is held straight out to the side, fingers extended and joined, elbow bent with forearm at angle.

Figure 8—Conventional position of DRESS RIGHT DRESS for open-order interval, used for a 45-inch interval. Fingers extended and joined, wrist straight with arm, wrist and hand extended straight out to the side.

Figure 9—Units with large individuals may prefer the above to maintain the 45-inch interval. The fist is clenched, wrist straight with arm, wrist and fist extended straight to the side.

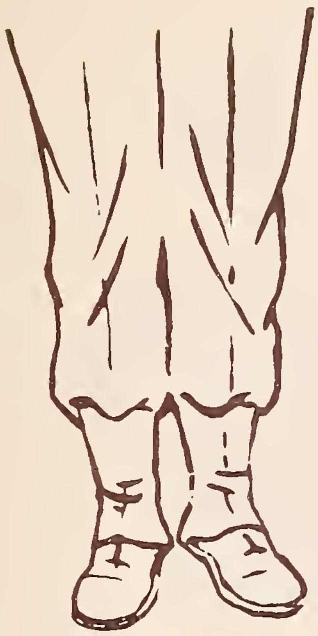
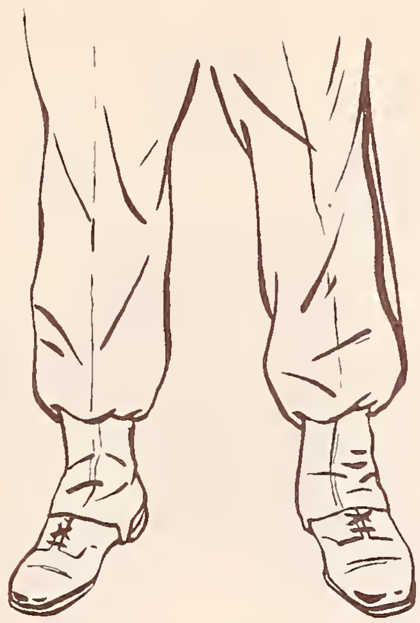


Figure 10



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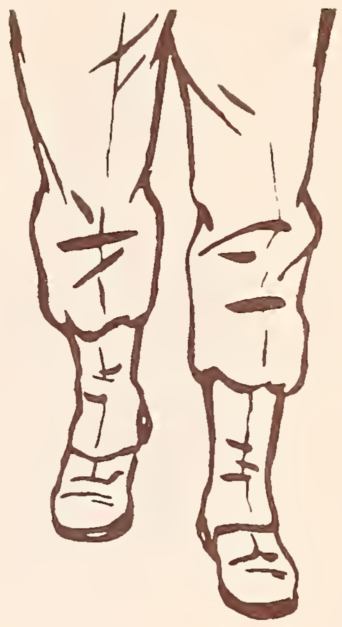
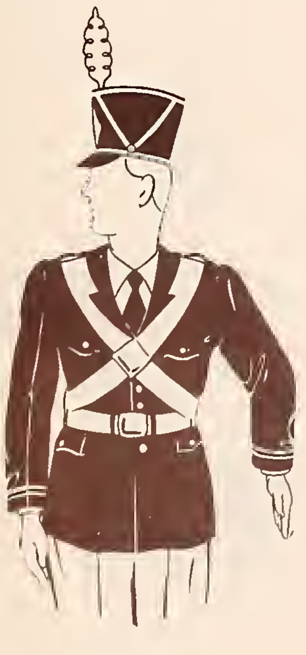


Figure 12

Figure 10—Conventional position of legs and feet. Heels together and on line, toes pointed out at angle (approximately 30 degrees).

Figure 11—Legs and feet in the parade rest position, heels on line and spread. (Distance depends upon general size of individuals and the appearance desired). As the feet are moved further apart, the toes are moved more to the front.

Figure 12—One foot is moved forward six inches during the execution of DRESS RIGHT DRESS.



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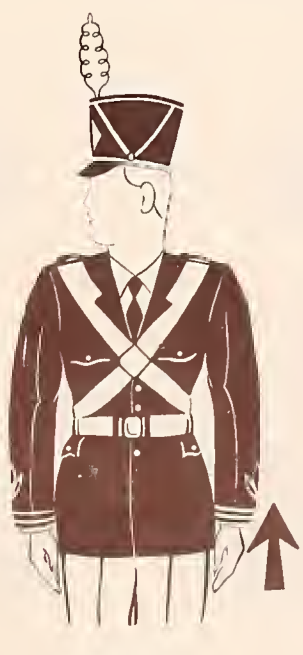

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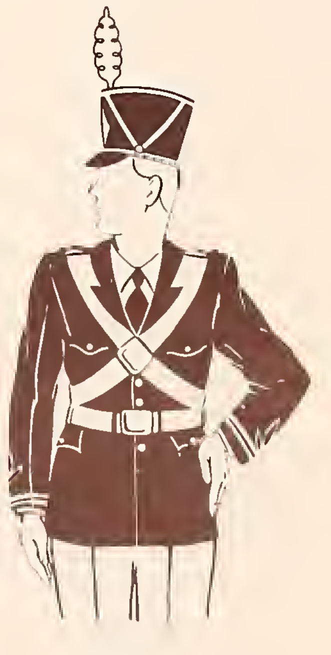
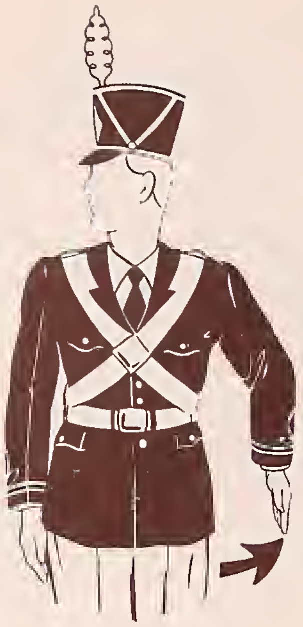


Figure 15

Figure 13—The command DRESS RIGHT DRESS may be executed in a definite number of counts. During the first count following the command, the arm, wrist and hand are moved to the outside and brought smartly to the side; the hand slapping the thigh. This movement is completed on "one."

Figure 14—The hand is shifted up to position. This movement is completed on "two."

Figure 15—The movement is complete in two counts. To make the movement more precise in appearance and execution, confine the physical motion to one half the count in each movement. During the other half of the count, the different positions of the arm and hand are held for a half-count freeze.



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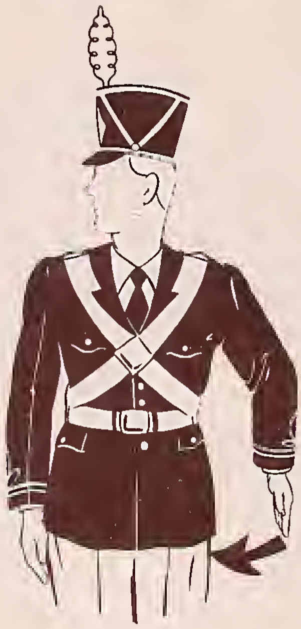

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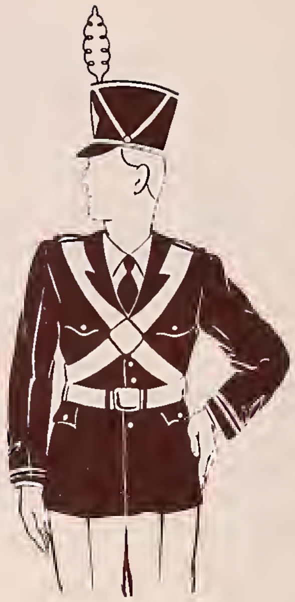
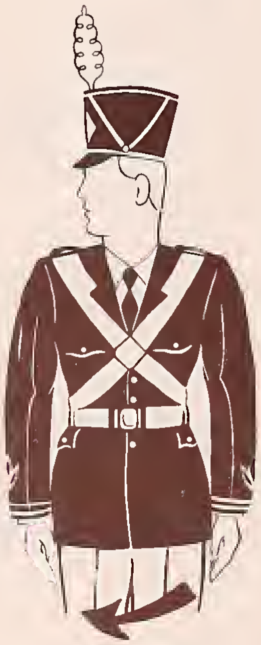


Figure 18

Figure 16—The arm is moved slowly with a definite count. Use two, three or four counts to move from the side to this position. This is a drag movement.

Figure 17—The arm is bent, and the hand is moved to position slowly. Use two, three or four counts to move to position.

Figure 18—A change in pace can be obtained by combining the drag with the half-count motion. Use the drag for the first movement, and change to the quick motion; or start with the quick motion and change to the drag during the second movement.



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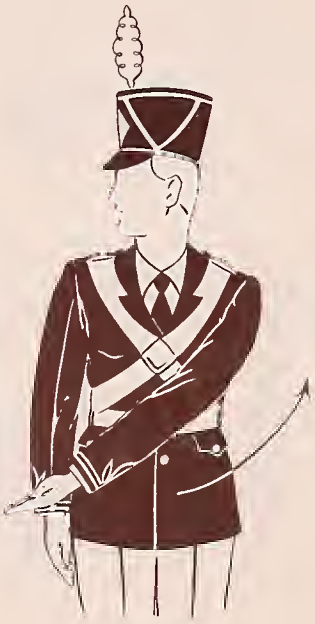

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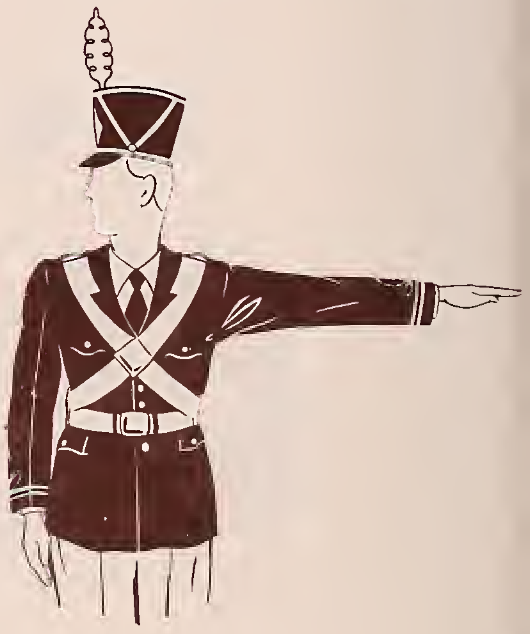


Figure 21

Figure 19—The arm and hand are feinted to the inside.

Figure 20—The arm and hand are flourished to position.

Figure 21—A slight bend in the wrist during the motion between Figures 19 and 20 will add to the appearance of the movement. A head bow can be used with this movement, the head down during the arm swing in and back up to attention position during the flourish. The head can then be turned after the arm is in position.

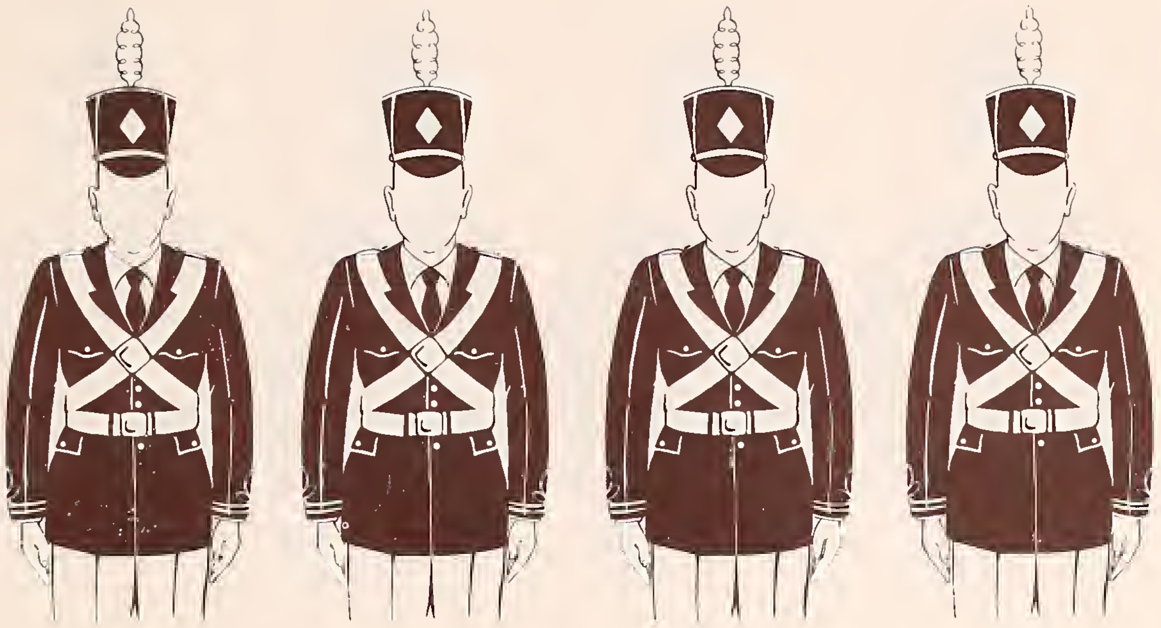


Figure 22

Figure 22—A time-consuming method of executing DRESS RIGHT DRESS, using the step-two drill concept. Each individual executes the command at regular intervals of one, two, four, etc., counts.

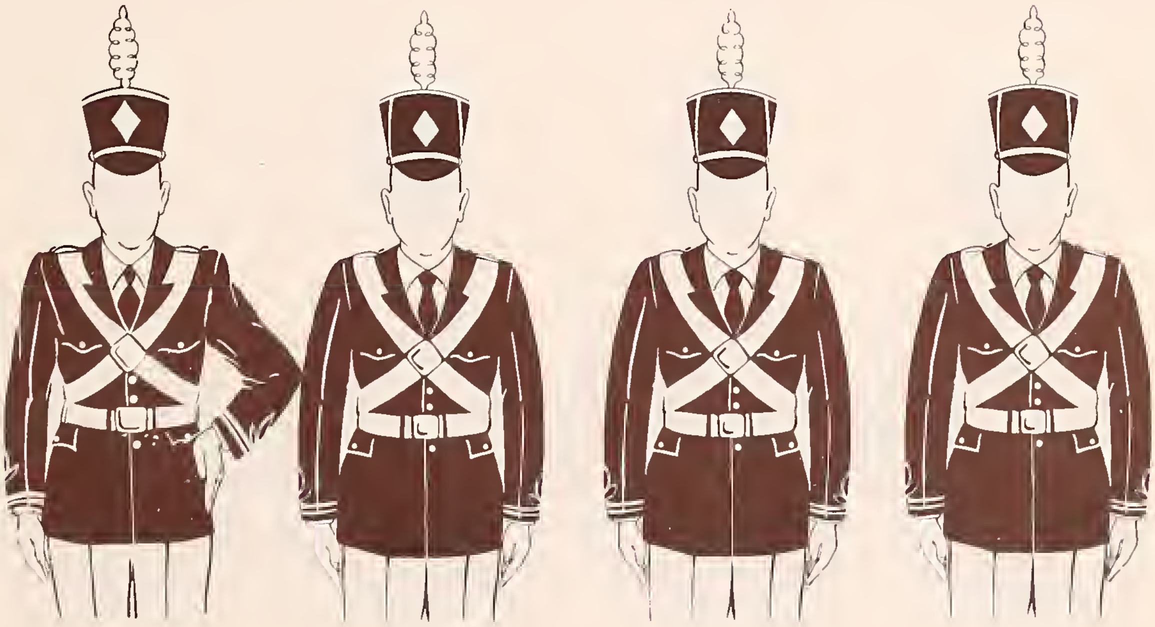


Figure 23

Figure 23—The right-flank man has executed the DRESS RIGHT DRESS. The execution now continues to the next man. In DRESS RIGHT DRESS the right-flank man does not turn his head. The head is turned primarily to check alignment, and the right-flank man has the pivot position for the alignment. The others check on his position. The reverse would be true of DRESS LEFT DRESS.

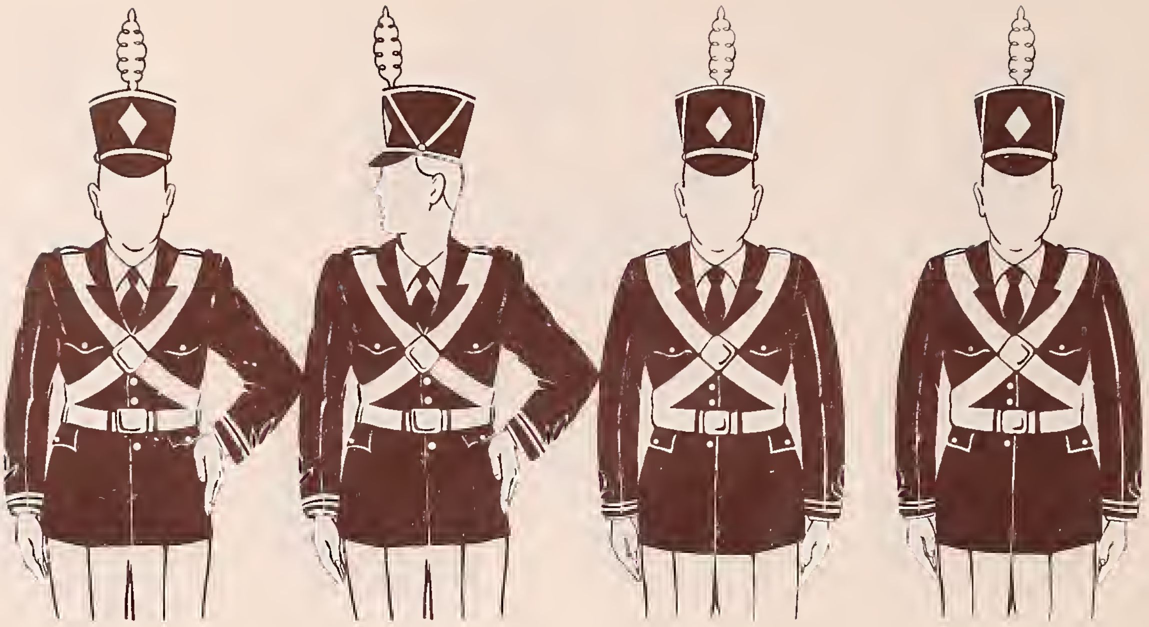


Figure 24

Figure 24—The second man has completed the execution of DRESS RIGHT DRESS. The execution now continues to the next man. In DRESS RIGHT DRESS the left-flank man may go through the hand and arm motions but usually returns his arm and hand to the position of attention. The arm is extended to the left to determine the interval, and there is no reason for the left-flank man to keep the arm and hand in position. Also, in DRESS LEFT DRESS, the command is executed with the left arm in position. This is most convenient for units carrying arms or instruments.

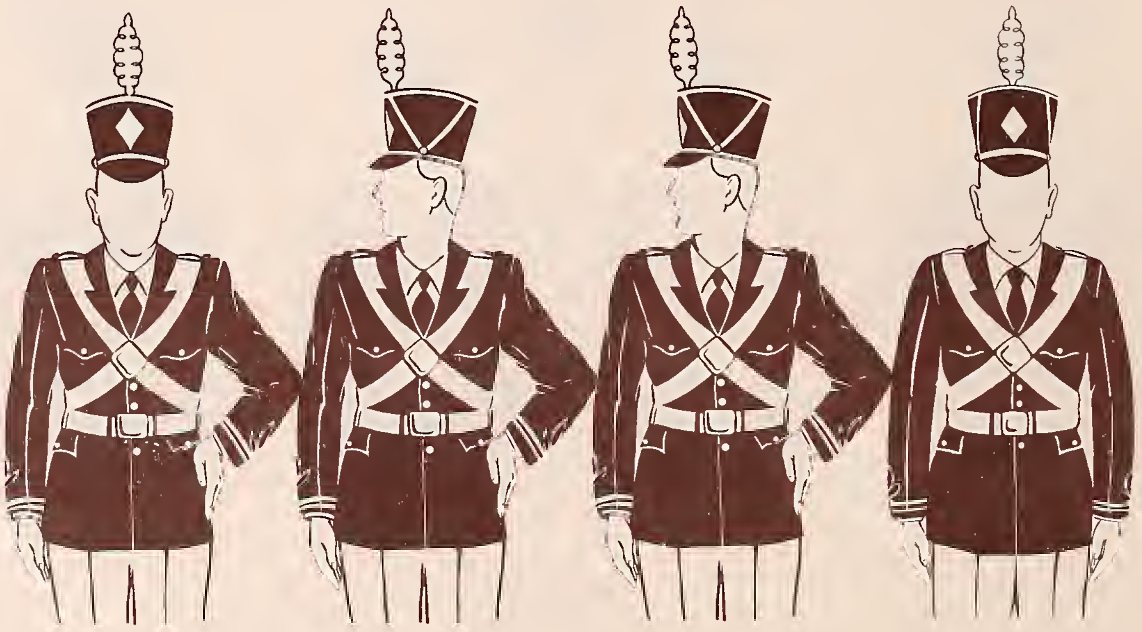


Figure 25

Figure 25—The third man has completed the execution of DRESS RIGHT DRESS. The execution now continues to the next man.

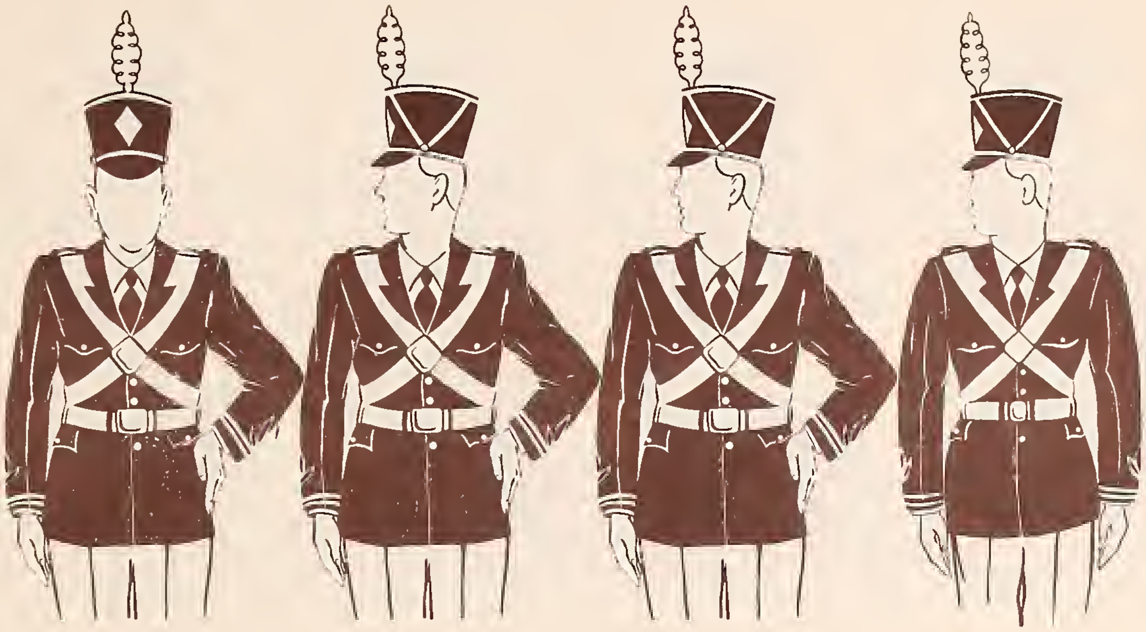


Figure 26

Figure 26—The step-two concept may also be used to return to the position of attention from the DRESS-RIGHT-DRESS position. The individuals change position at regular intervals of one, two, four, etc., counts.

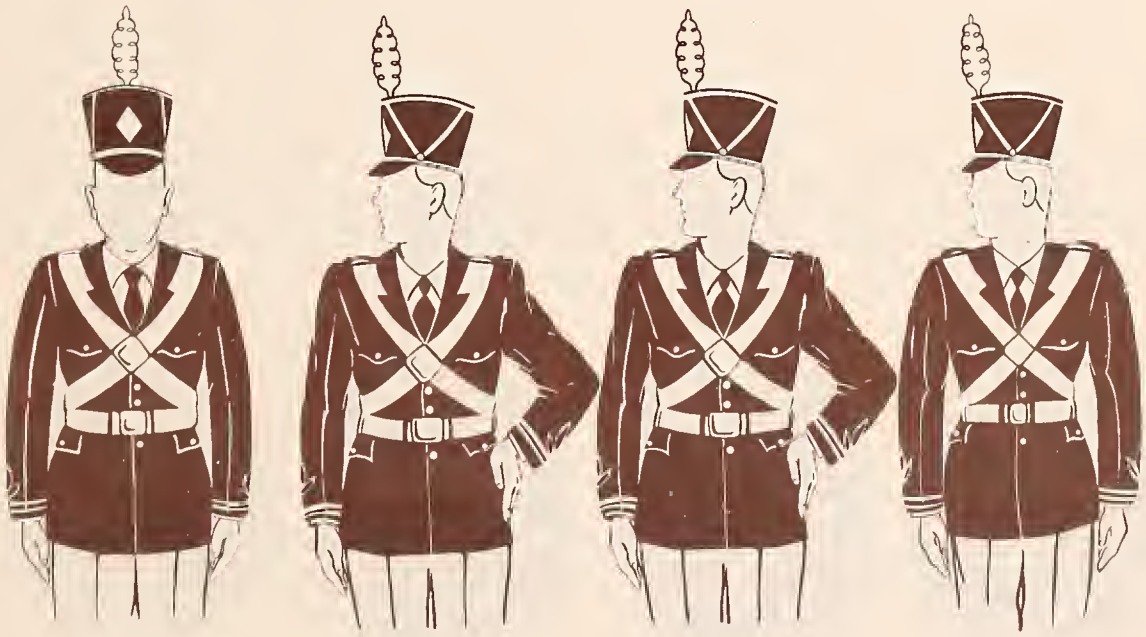


Figure 27

Figure 27—The right-flank man has changed position. The execution now moves to the next man. This movement may be combined with a count-off procedure. Each individual calls out his number before, during, or after the change from DRESS RIGHT DRESS to the position of attention.

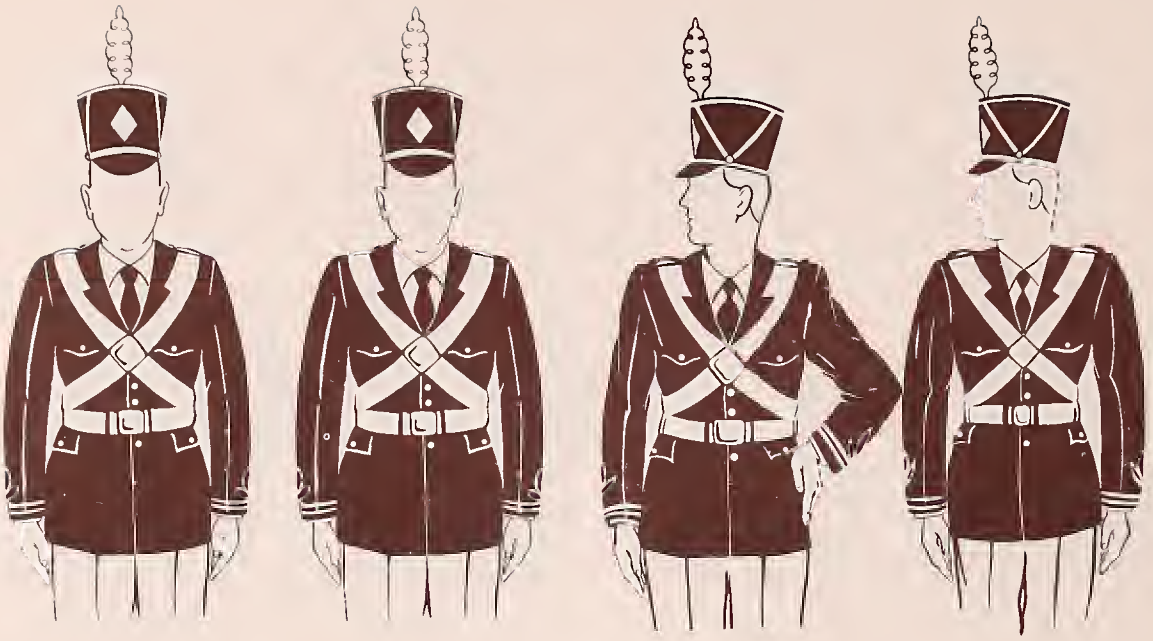


Figure 28

Figure 28—The second man has changed position. The execution now moves to the third man. The unit can combine the change of position with the count in another way. The count is executed from the position of DRESS RIGHT DRESS with the head turning during the calling out of the number and turning back to the DRESS-RIGHT-DRESS position. The right-flank man starts the change to the position of attention two, four, eight, etc., counts after calling out his number.

This would start a second series of motions down the line. The entire execution of DRESS RIGHT DRESS, counting off and return to the position of attention can be executed in a chain of motions in set drill.

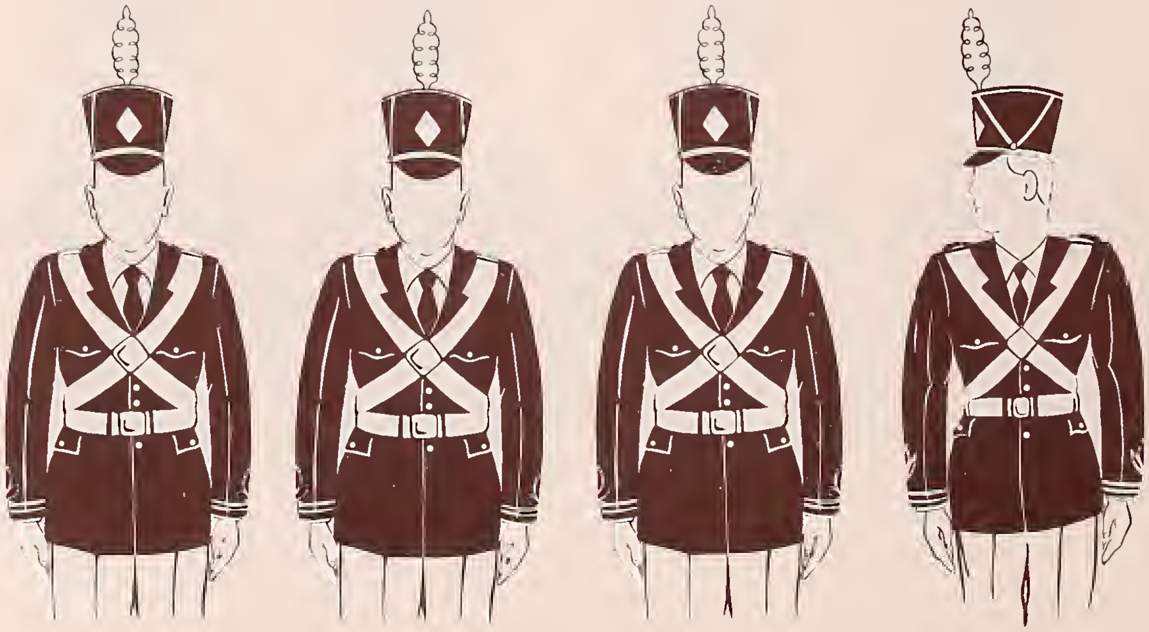


Figure 29

Figure 29—Third man has changed position. The execution now moves to the fourth man.

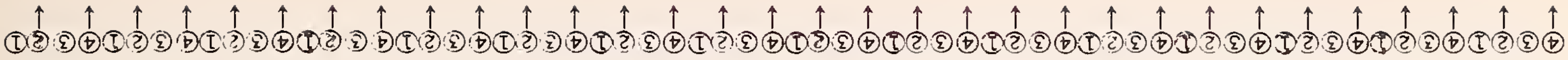


Figure 30

Figure 30—By moving one half of the unit (2's and 4's) out of the line the remaining members of the unit can execute an open order (45 inch) DRESS RIGHT DRESS. Returning the 2's and 4's to the line will resume the 22½ inch interval.

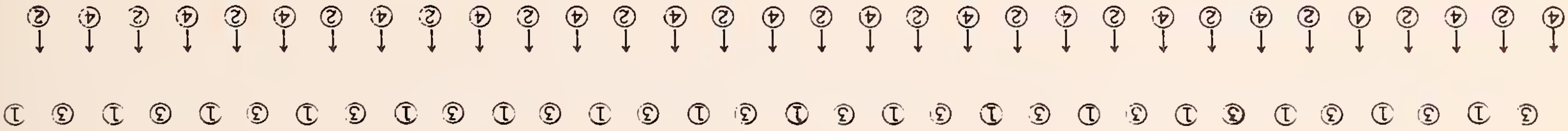


Figure 31

Figure 31—The 2's and 4's move back into line. By having the 2's and 4's move a definite number of steps each way with a definite number of counts involved the execution can be used as a set drill. The 1's and 3's can execute the DRESS RIGHT DRESS and return to the position of attention on definite counts.

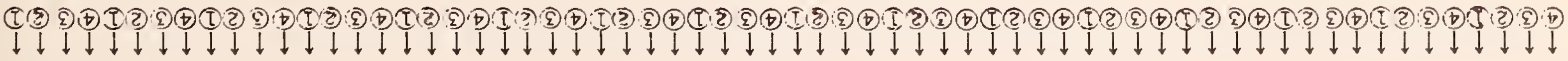


Figure 32

Figure 32—The entire unit can step off together on a definite count after the completion of the above set drill.

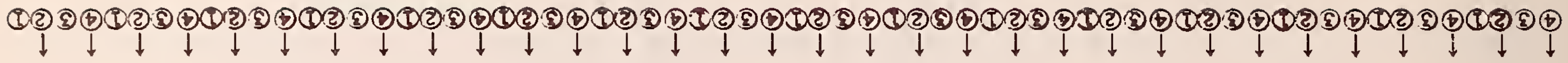


Figure 33

Figure 33—By moving one half of the unit (2's and 4's) out of the line the remaining members of the unit can execute an open order (45 inch) DRESS RIGHT DRESS. Returning the 2's and 4's to the line will resume the 22½ inch interval. The 2's and 4's move forward a definite number of steps.

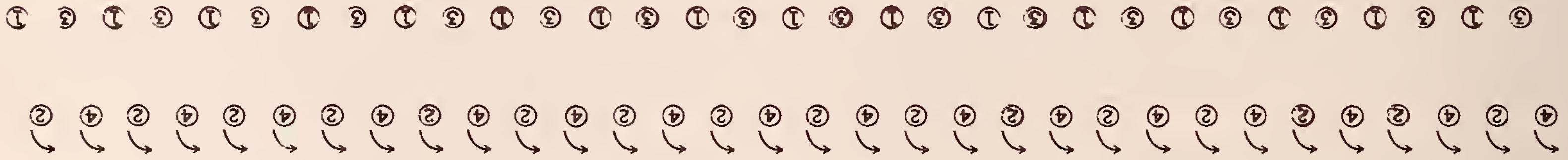


Figure 34

Figure 34—The 2's and 4's execute a to-the-rear and return to the line.

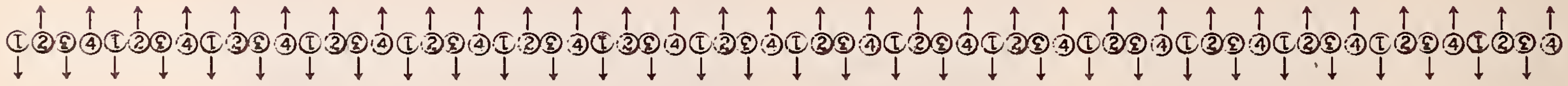


Figure 35

Figure 35—The unit is now in meshed formation. A step off can be executed on definite count with the unit split and moving in different directions.

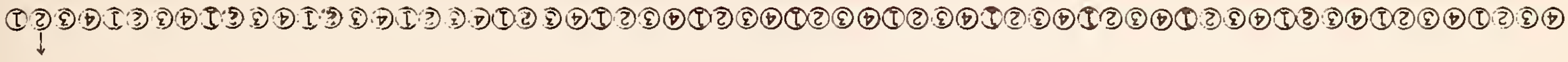


Figure 36

Figure 36—By moving one half of the unit (2's and 4's) out of the line with a step two execution the remaining members of the unit can execute an open order (45 inch) DRESS RIGHT DRESS. Returning the 2's and 4's to the line will resume the 22½ inch interval.

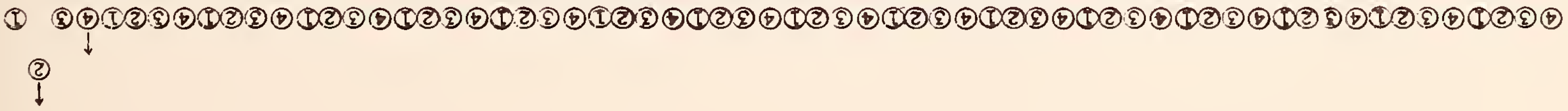


Figure 37

Figure 37—The unit is starting the split. One section executing step two. The other section executing DRESS RIGHT DRESS.

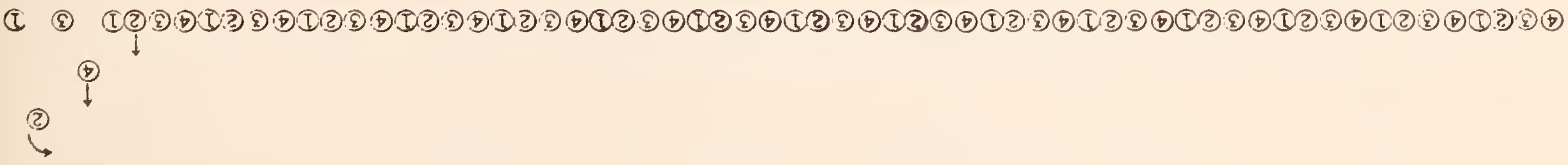


Figure 38

Figure 38—The 2's and 4's move out a definite number of steps and execute to-the-rear and return to the line.

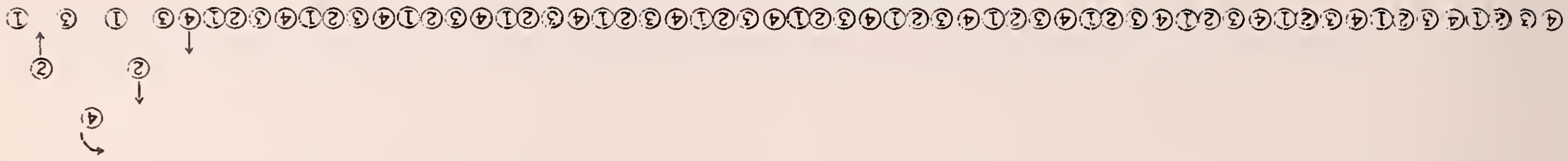


Figure 39

Figure 39—As the first man returns to the line the other section starts the change from the DRESS RIGHT DRESS position to the position of attention.

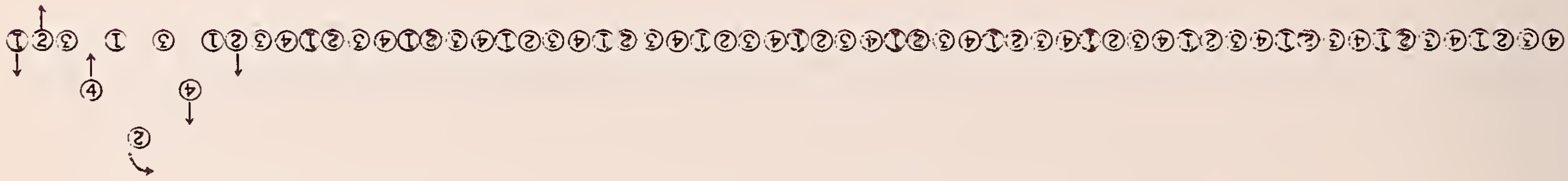


Figure 40

Figure 40—The return of the 2's and 4's to the line results in a meshed formation. The 1's and 3's can execute a step two as the 2's and 4's arrive on line.

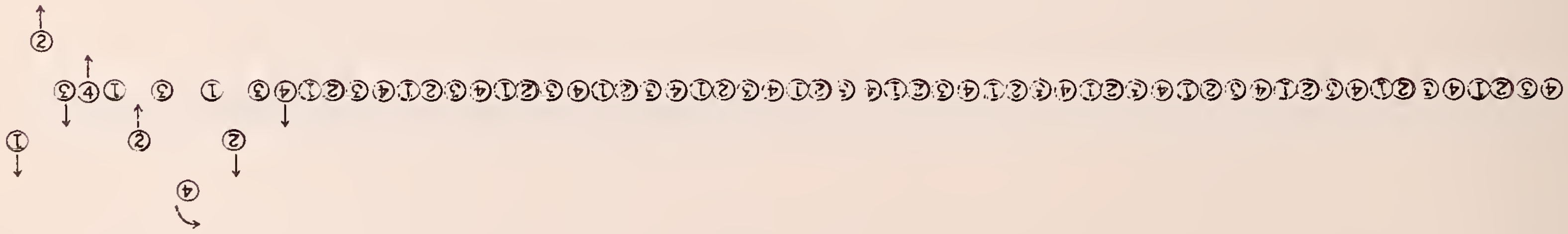


Figure 41

Figure 41—The resultant movement would be a step two from meshed lines. This is the basis of many succeeding variations.

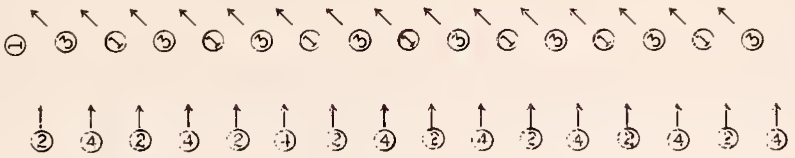


Figure 42

Figure 42—The unit is split into two waves with four steps between the waves. The interval in each wave is 45 inches. Each wave executes a whip turn at the line of departure.

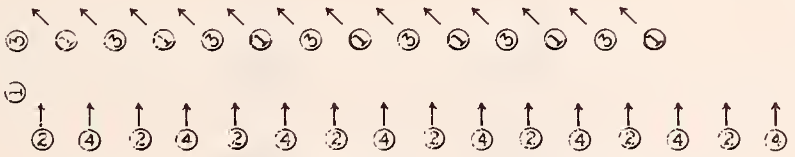


Figure 43

Figure 43—As the individuals reach the new line they execute DRESS RIGHT DRESS and hold for four counts.

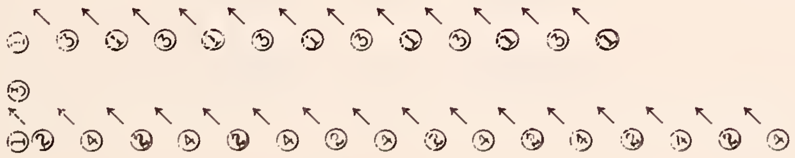


Figure 44

Figure 44—As the individuals of the second wave arrive on the new line the individuals of the first wave change positions from DRESS RIGHT DRESS to the position of attention.

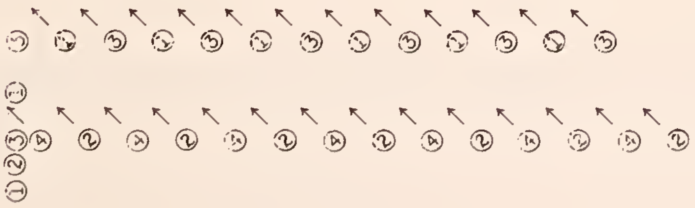


Figure 45

Figure 45—A close order DRESS RIGHT DRESS could be assumed by both waves at two step intervals as the second waves reach the new line.

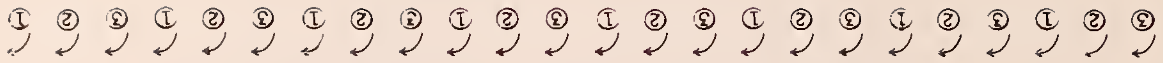


Figure 46

Figure 46—The unit executes a right face. This results in a file formation in which the alignment front to rear can be checked.

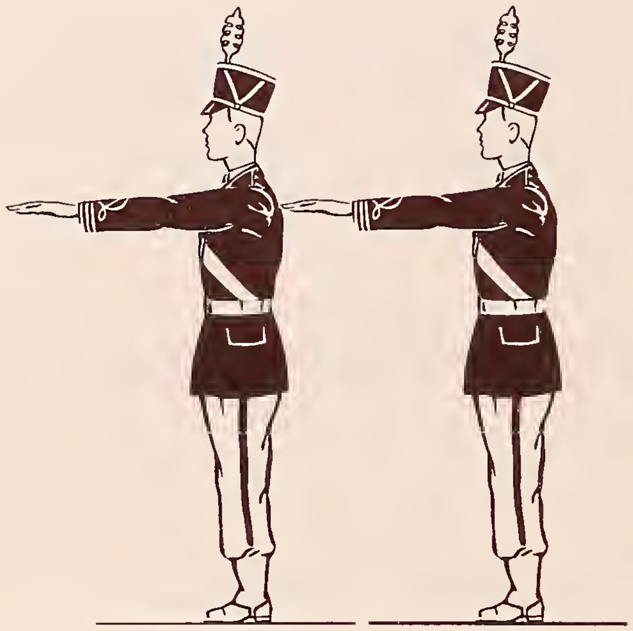


Figure 47

Figure 47—The left hand and arm are extended to the front touching the back of the left shoulder of the man to the immediate front. The extended arm will control the interval. Adjustment of the hand position will allow for the average individual size in the group to give a 30-inch interval.

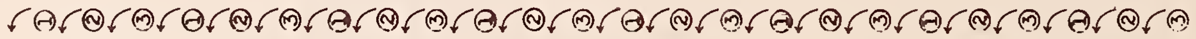


Figure 48

Figure 48—The unit executes left face. The alignment and intervals of the company front have been checked by the preceding DRESS RIGHT DRESS. Applications of the step-two variations and the count off can be used effectively with this type DRESS RIGHT DRESS.

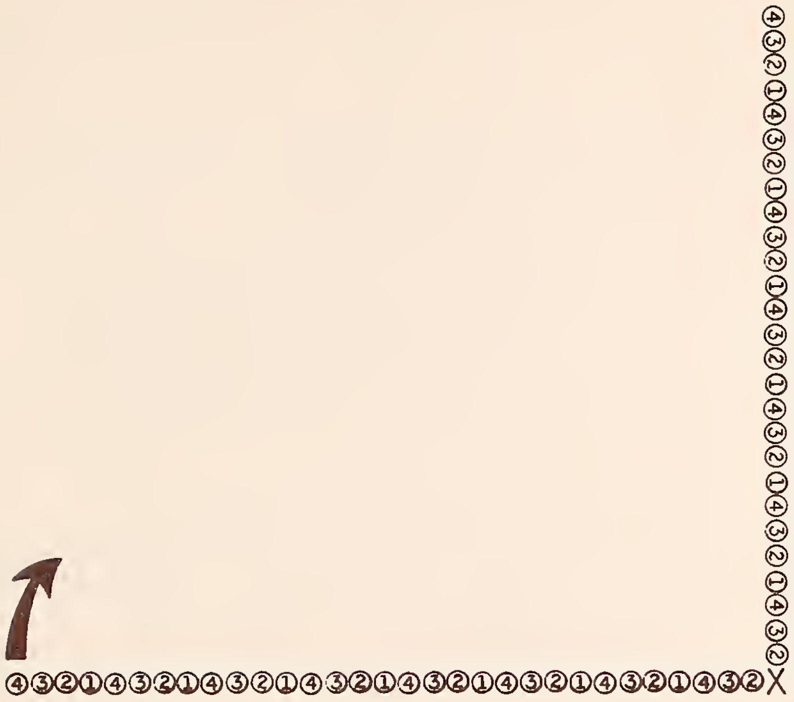


Figure 49

Figure 49—DRESS RIGHT DRESS is a valuable aid in maintaining interval during wheel turns. There is a natural tendency to open the interval during a wheel turn with a close interval. The use of DRESS RIGHT DRESS also maintains the contact between the individuals and helps in keeping the line straight.

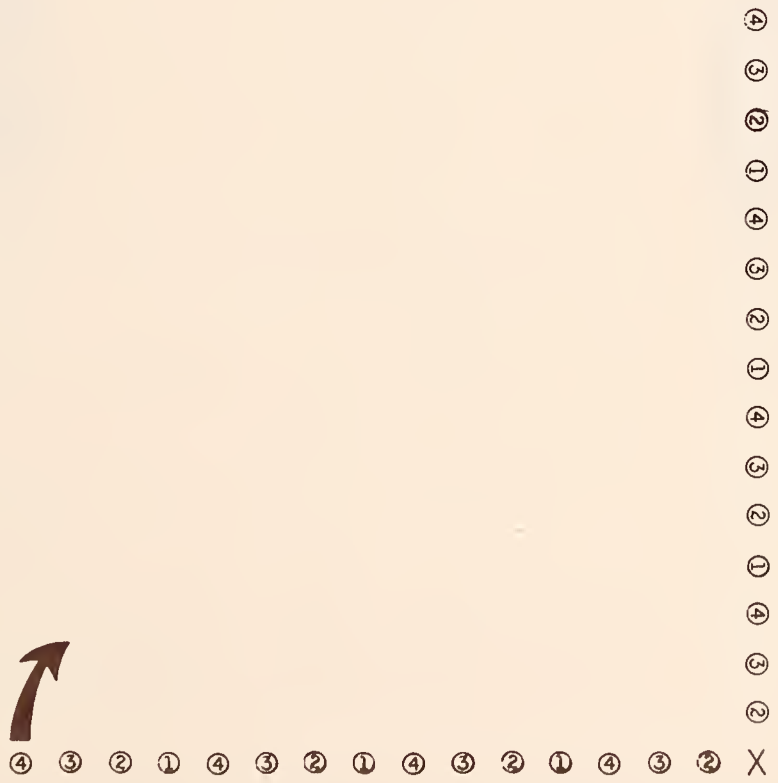


Figure 50

Figure 50—The wheel turn at open order is especially difficult. The use of DRESS RIGHT DRESS is for wheel turns at open interval is a necessity.

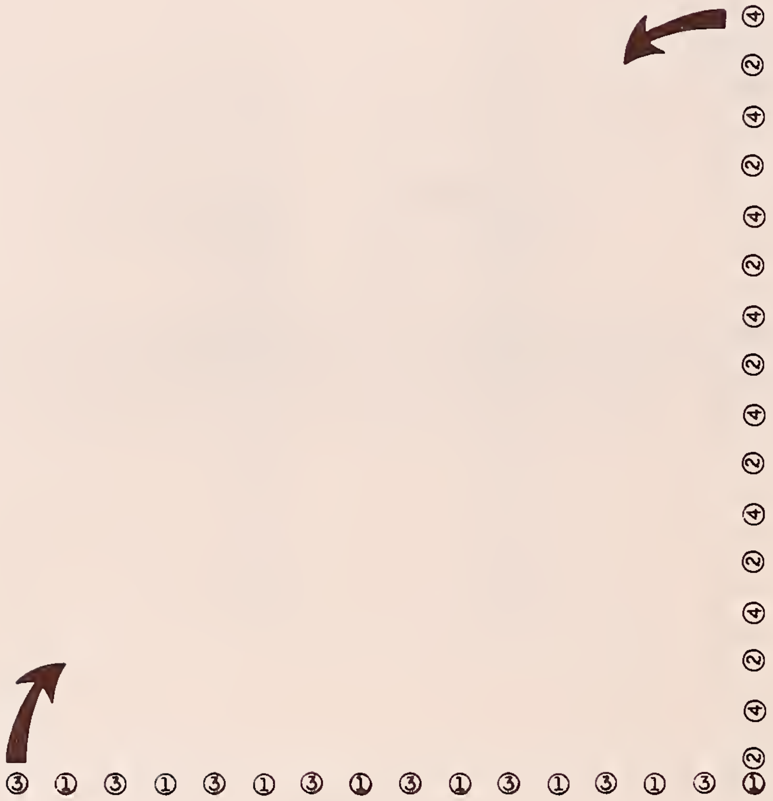


Figure 51

Figure 51—The use of DRESS RIGHT DRESS for wheel turns at open interval makes possible further variations. Two spokes with a common pivot may turn in opposite directions and pass through each other.

Mark Time

DURING MARK TIME THE INDIVIDUAL REMAINS IN PLACE AND INDICATES RHYTHM AND TEMPO WITH THE FEET AND/OR BODY.

The use of MARK TIME allows the unit or sections of the unit to remain in position and still indicate movement through the rhythmic of the feet and/or body. This illusion does not last for any length of time. Therefore, if the MARK TIME is continued for an extended period of time, it is advisable to utilize the flash possibilities. The drillmaster must find ways and means of keeping the routine "alive" from start to finish. His choice of drill movements and the flash used to enhance the individual movement are inseparable. Most drillmasters will follow a general style of flash throughout the routine in order to hold the continuity of idea. The same is true of the drill movements. Although the problem here is to present a routine with drill movements that flow from one movement to the next, movement yet has change of pace to hold interest. As a general rule the flash used with the MARK TIME follows the continuity of the drill movements used in the routine and is not used for a change of pace. As in the case of other general rules, the drillmaster breaks the rule at his discretion; and his ability would determine the good or bad effects obtained.

The choice of flash used with the MARK TIME is the trade-mark or style of the unit. This is more readily observed by the layman than the subtle elements of style as portrayed by specific drill movements or types of routines. Exactness in uniformity and precision should be very carefully executed in MARK TIME with any style of flash. The focal point of the attention of the audience is drawn to the moving parts. There is no geographical movement to distract the attention from variations and sloppy execution. Unless the cadence is extremely fast, the motions of the body and feet must conform in pattern and be executed in perfect synchronization.

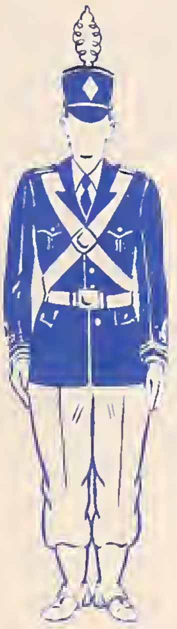


Figure 52

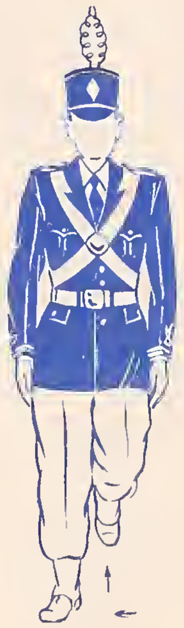


Figure 53

Figure 52—The heels are together and the toes pointed out at an angle of 30 degrees during the standing position of attention.

Figure 53—The feet are shifted to a straight forward position during the first step of MARK TIME. When the foot is kept in the spread position, there is a natural tendency to move the knee to the outside as it is lifted. The resultant motion of knees to the outside and spreading of the feet do not present a desirable movement in the MARK TIME. This is also true of the forward and backward steps. Not only does the motion lack in appearance, but the problem of uniformity is much greater with the spraddle motion than with the straight forward motion of the feet and legs.

MARK TIME

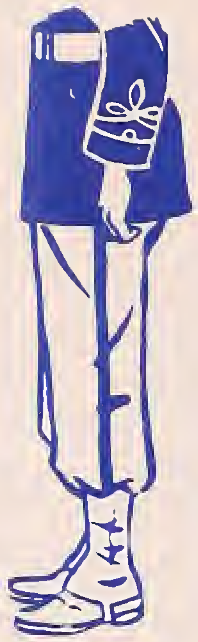


Figure 54

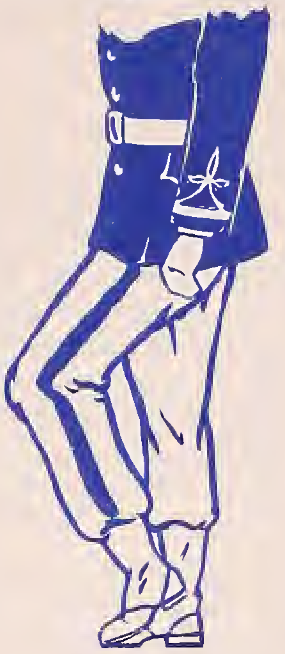


Figure 55

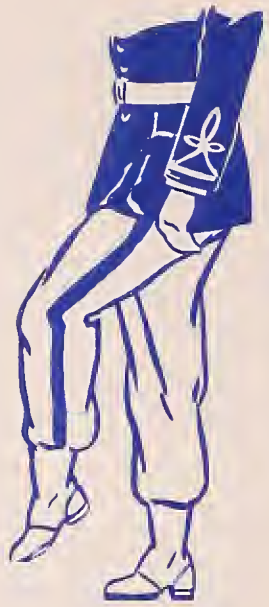


Figure 56

Figure 54—The style MARK TIME, usually associated with the military or stride step, is executed with a relaxed foot and ankle.

Figure 55—The knee is broken (moved forward) until only the toe of the shoe remains touching the ground. The angle of the shoe and ground is about 30 degrees.

Figure 56—The foot is lifted from the ground with no further pointing of the toe and foot. The ankle remains relaxed. The lift is accomplished by further bending the knee or lifting from the hip or a combination of both. If the knee only is bent, the appearance of wiping the feet during the MARK TIME mars the general effect. The safest style is to break the knee only to release the foot from the ground and to lift from the hip only. The combination of lift with both hip and knee motions usually degenerates back to the "foot wiping."

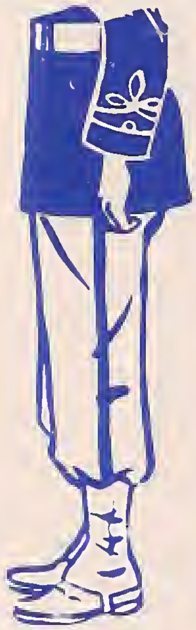


Figure 57

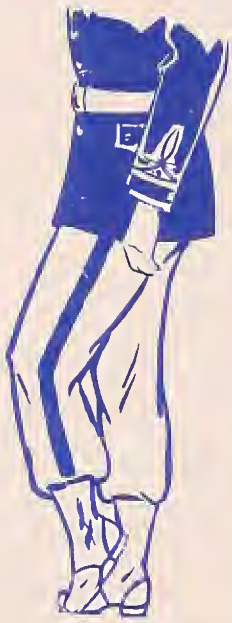


Figure 58

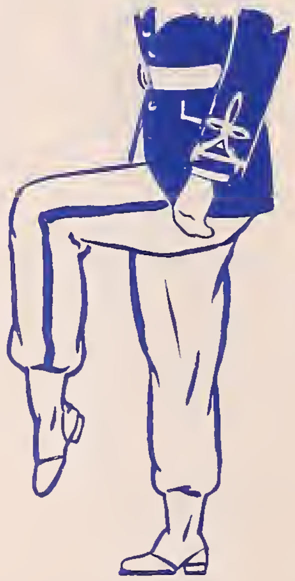


Figure 59

Figure 57—The high knee, pointed toe is used primarily by the younger drill units who are marching with a short step ($22\frac{1}{2}$ inches). The foot and toe are pointed straight down until the ankle is very tense.

Figure 58—The knee is broken to release the foot, which rolls forward until only the tip of the shoe touches the ground.

Figure 59—The lifting problem for the high-knee MARK TIME is the same as for the military MARK TIME. The extra distance traveled by the leg and foot in the high-knee MARK TIME requires increased uniformity in motion to present the desired precision. The problem of individuals' following the same pattern in foot and leg motion becomes more pressing as the knee lift is increased.

MARK TIME

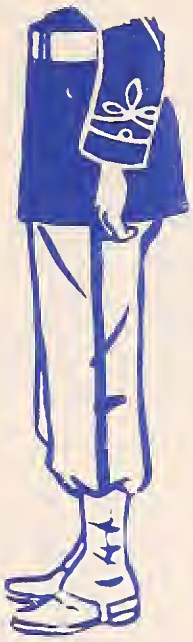


Figure 60

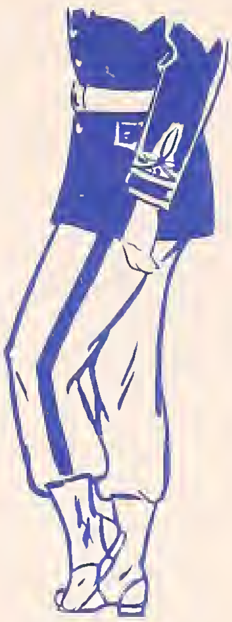


Figure 61

Figure 60—MARK TIME may be executed without either foot's leaving the ground.

Figure 61—The left knee is broken forward until the tip of the left shoe is barely touching the ground. The ankle is tense in order to extend the toe and foot downward to the maximum degree.

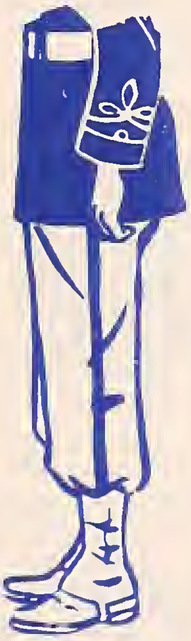


Figure 62

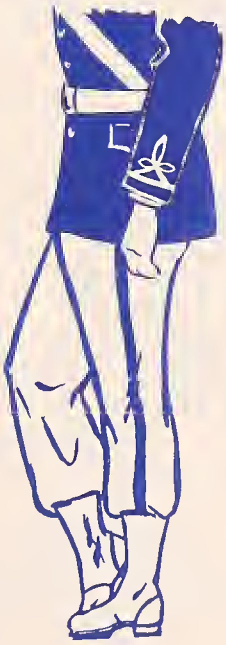


Figure 63

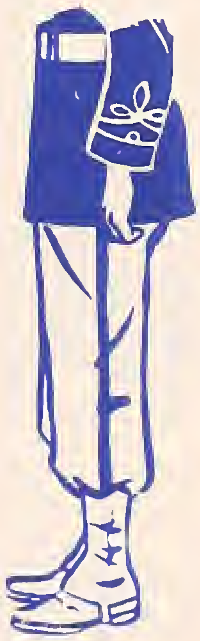


Figure 64

Figure 62—The left leg and foot are returned to the standing position.

Figure 63—The right knee is broken forward until the tip of the shoe is barely touching the ground.

Figure 64—The right leg and foot are returned to standing position. These foot and leg movements are executed in rhythm and with no less exactness than the MARK TIME with the foot leaving the ground.

MARK TIME

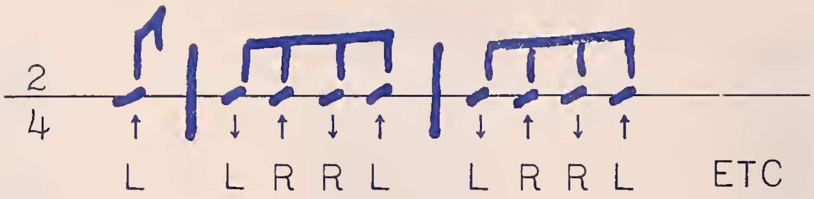


Figure 65

Figure 65—The standard MARK TIME is executed with the movements of the legs going up and down at the same speed, using the same amount of time to move from one position to another. In the above figure the beginning of the eighth note coincides with the foot's striking the ground or the peak of the lift.

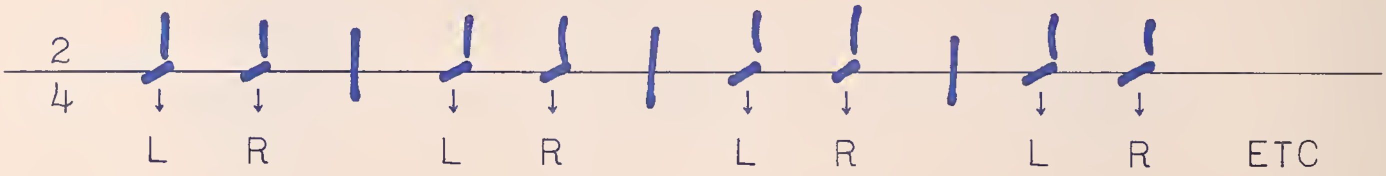


Figure 66

Figure 66—In two-four or cut time the left foot strikes the ground on the first beat of the measure. The right foot strikes the ground on the second beat of the measure.

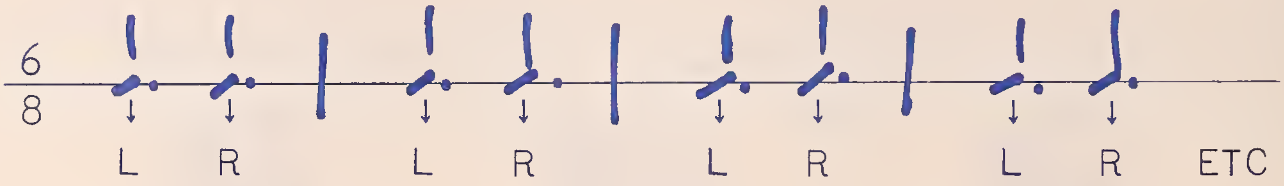


Figure 67

Figure 67—In six-eight time the steps are executed as in two-four time.

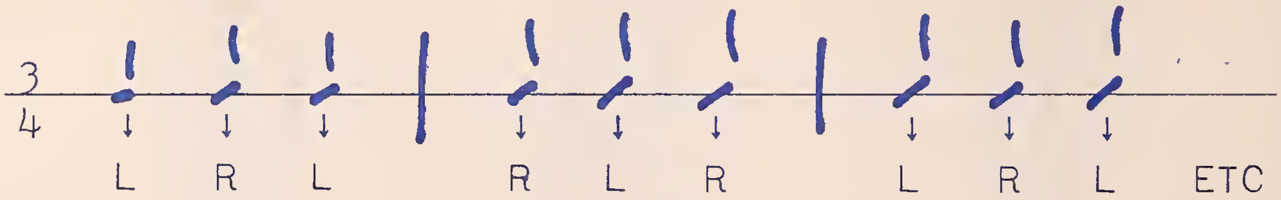


Figure 68

Figure 68—In three-four time (also nine-eight) the left and right feet alternate in matching the first beats of the measures. The left foot is used for the first beat of the first and odd numbered measures.

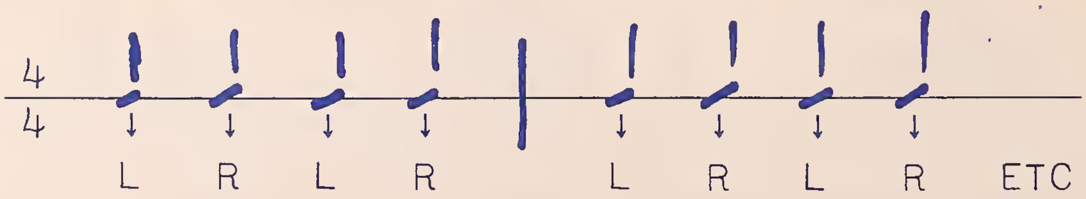


Figure 69

Figure 69—In four-four time the first and third beats are matched with the left foot, and the second and fourth beats are matched with the right foot. Many variations in time and rhythm can be used in addition to the above. There will be further discussion of times and rhythms of MARK TIME with the applications of the drags and freezes.

MARK TIME

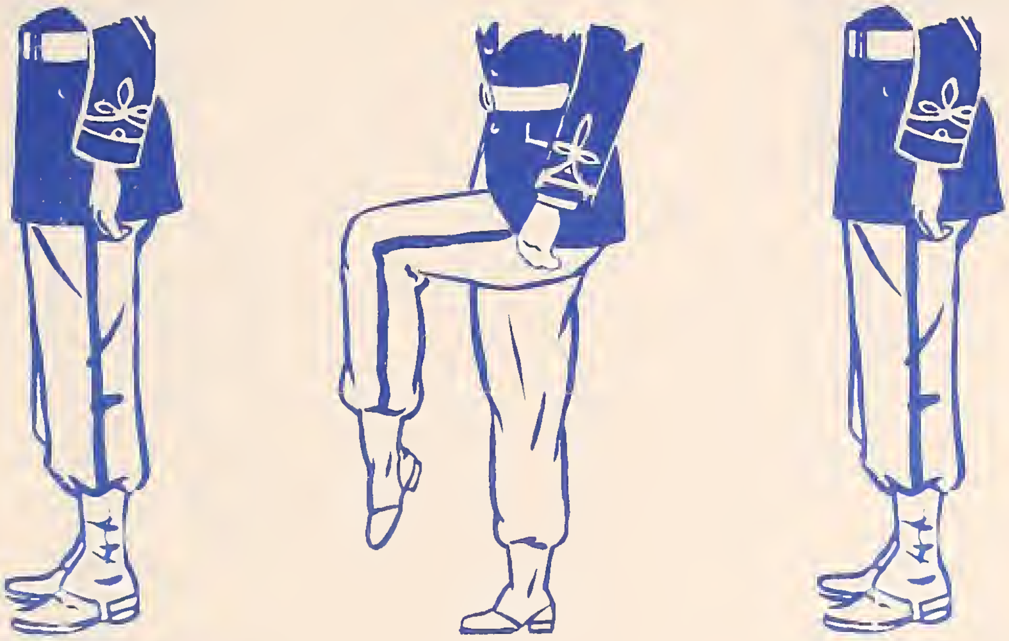


Figure 70

Figure 70—A definite style can be established in the MARK TIME by alternating different leg motions. In this first example, the left-knee lift is higher than the right-knee lift.

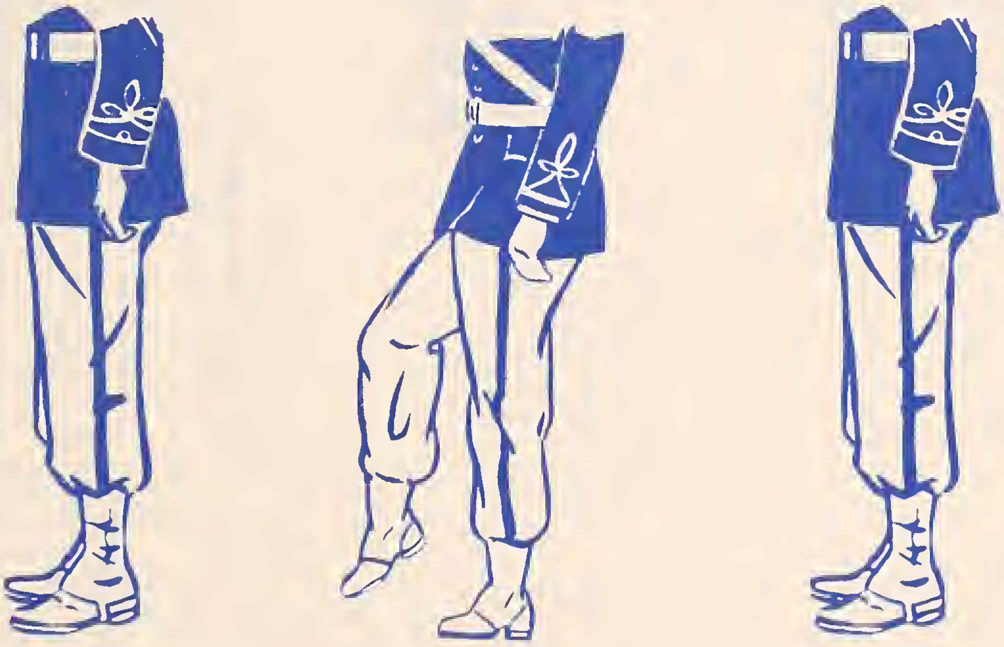


Figure 71

Figure 71—The right-knee lift is less than the left-knee lift. This emphasizes the left step corresponding to the standard march rhythm of a strong beat and a weak beat.

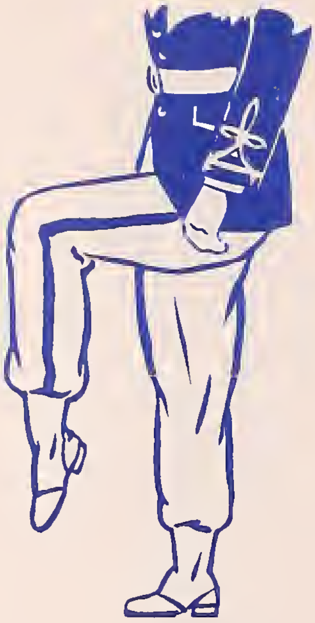


Figure 72

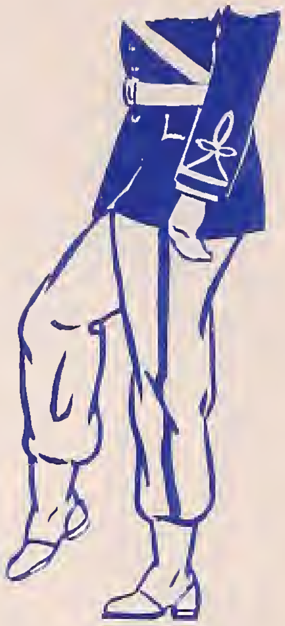


Figure 73

Figure 72—A variation of this style can be set by using a four-step cycle instead of the two-count alternation. The left knee is lifted high during the first step.

Figure 73—The knee lift during the second step is reduced.

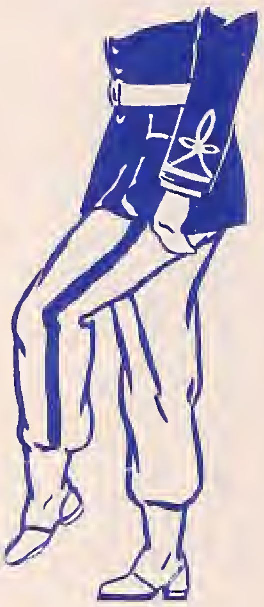


Figure 74

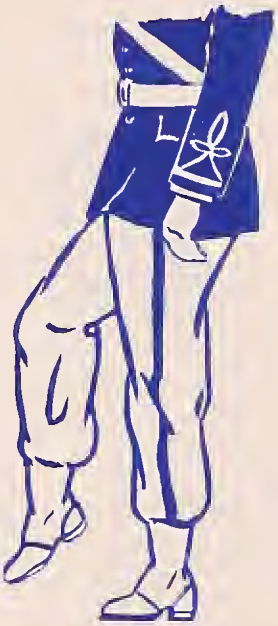


Figure 75

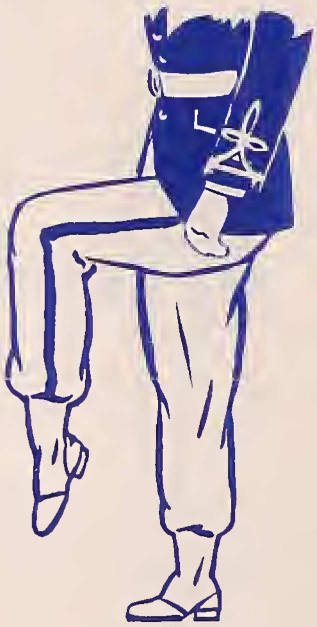


Figure 76

Figure 74—The knee lift during the third step is reduced.

Figure 75—The knee lift during the fourth step is reduced.

Figure 76—The knee lift during the fifth (the first of the next group of four) is high. The accent on the first of the four steps is similar to the natural accent on the first note of a quadruplet.

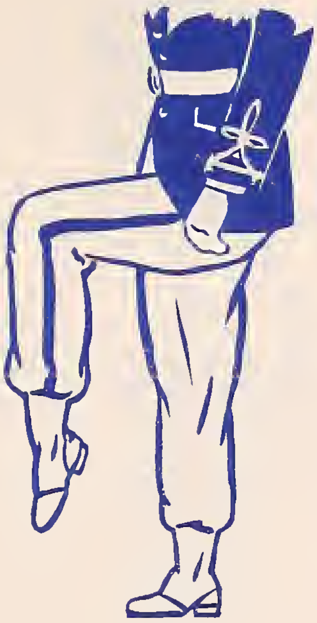


Figure 77

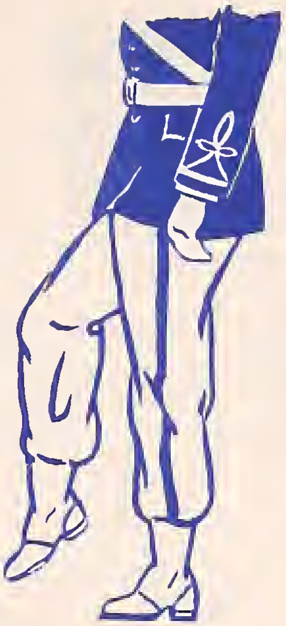


Figure 78

Figure 77—If an odd number of steps are used in the grouping the high-knee lift will alternate from the left foot to the right foot. This is an example of a three-count variation. The knee is lifted high for the first step.

Figure 78—The knee lift during the second step is reduced.

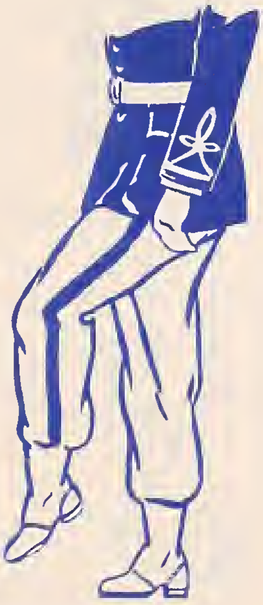


Figure 79

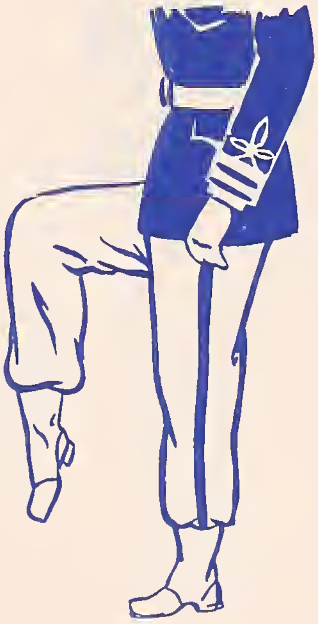


Figure 80

Figure 79—The knee lift during the third step is reduced.

Figure 80—The knee lift during the fourth (the first of the next group of three) is high. This would correspond to a three-four march rhythm.

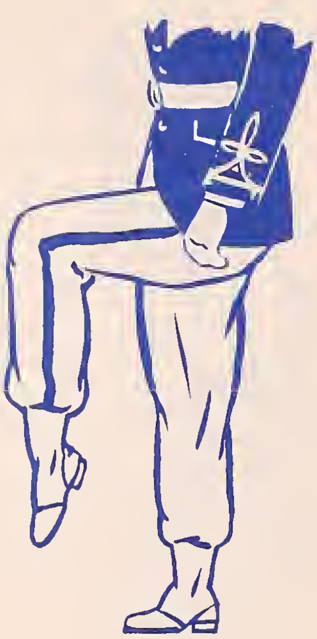


Figure 81

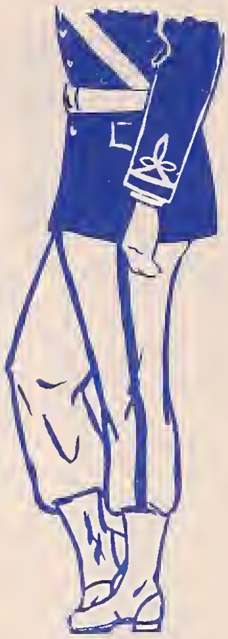


Figure 82

Figure 81—Another variation can be obtained by reducing the amount of leg motion involved. During the first step the lift is normal.

Figure 82—During the second step the knee is broken forward but does not leave the ground. This variation can also be executed in other groupings.

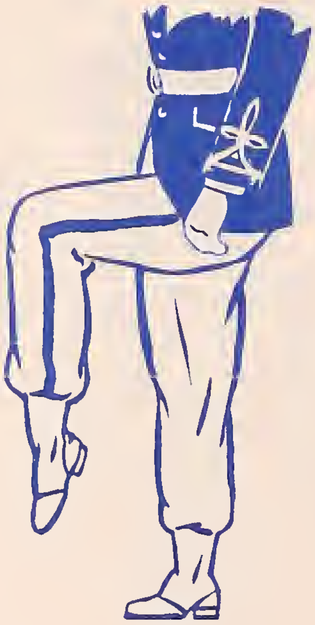


Figure 83

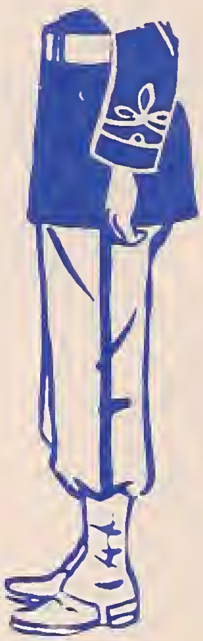


Figure 84

Figure 83—Another variation is found by further reducing the motion involved. The first step is a normal lift.

Figure 84—During the second count there is no motion involved. This means that the MARK TIME is executed completely with the left foot. Further variations are possible by using different combinations of the leg movements.

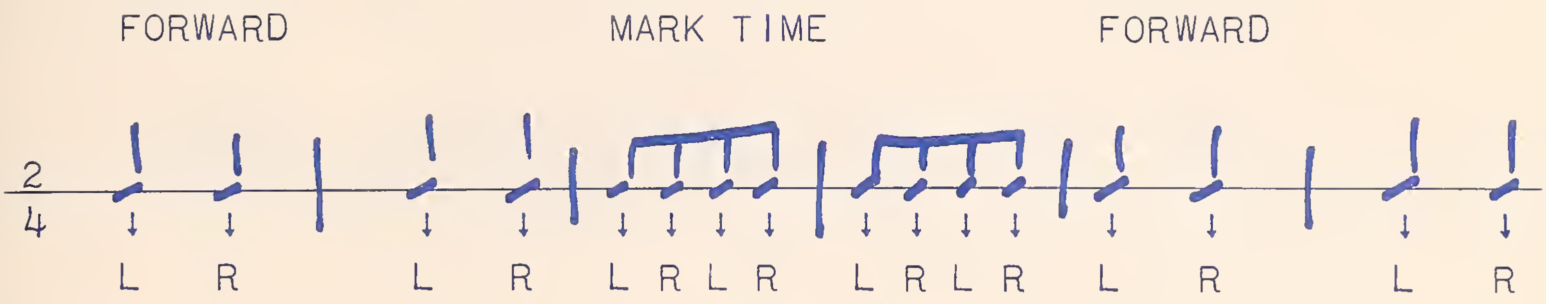


Figure 85

Figure 85—If the marching cadence is not too fast, the MARK TIME may be executed at a double speed. This is a very effective change of pace for playing and non-playing groups. The above figure indicates that the forward steps are executed during one count each. The MARK TIME steps are executed in one-half of one count each.

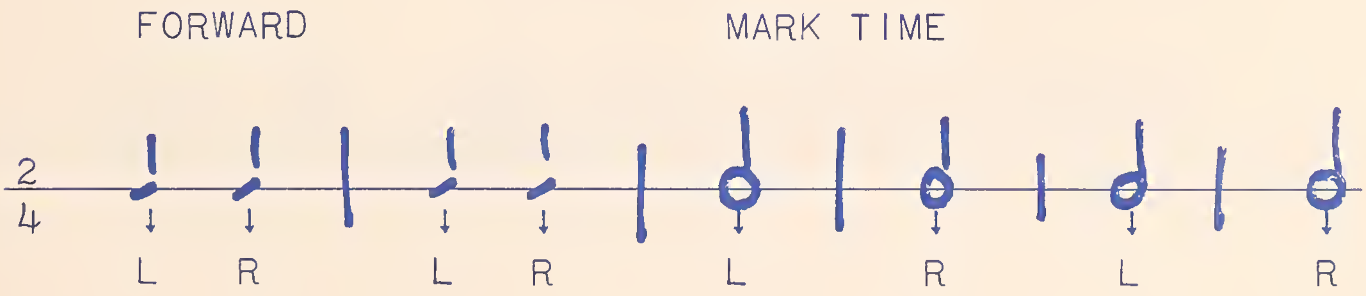


Figure 86

Figure 86—For extremely fast cadence units, the change of pace can be used in the opposite way. The MARK-TIME steps are executed at half speed. The same effect can be obtained by using the MARK TIME suggested in figures 83 and 84.

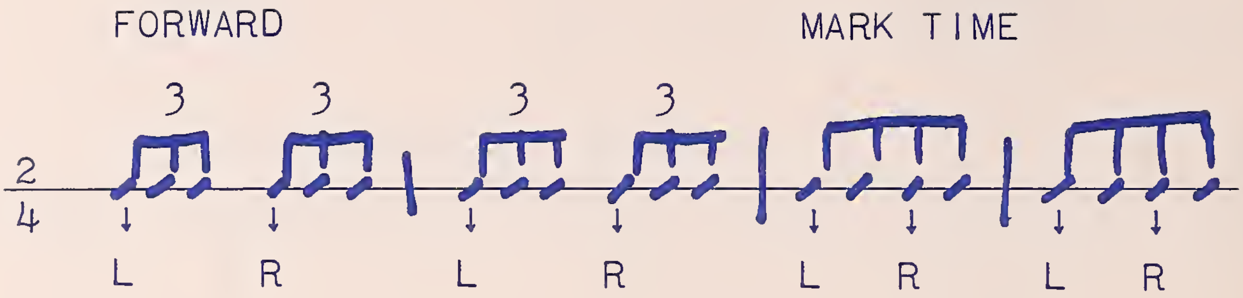


Figure 87

Figure 87—A more difficult variation of the change in tempo for MARK TIME is the ratio of three and two. This is easier for the musical playing units that have the music arranged for the change. It can also be used in a drum cadence with the change of tempo. The tempo is changed by keeping the eighth note constant in speed and as it moves from triplets to duplets. This will increase the number of steps per minute by 50 per cent. If the cadence is 120 during the forward, the cadence of the MARK TIME will be 180.

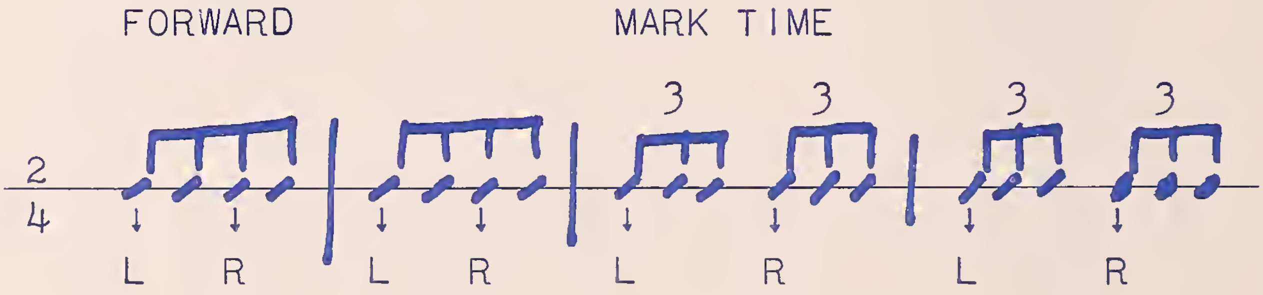


Figure 88

Figure 88—If the unit is using a fast cadence, the break can be from the fast cadence to the slow cadence. The eighth note is kept at a constant speed from the duplets to the triplets, and the tempo will decrease 33 1/3 per cent. If the marching cadence is 180, the MARK TIME cadence will be 120.

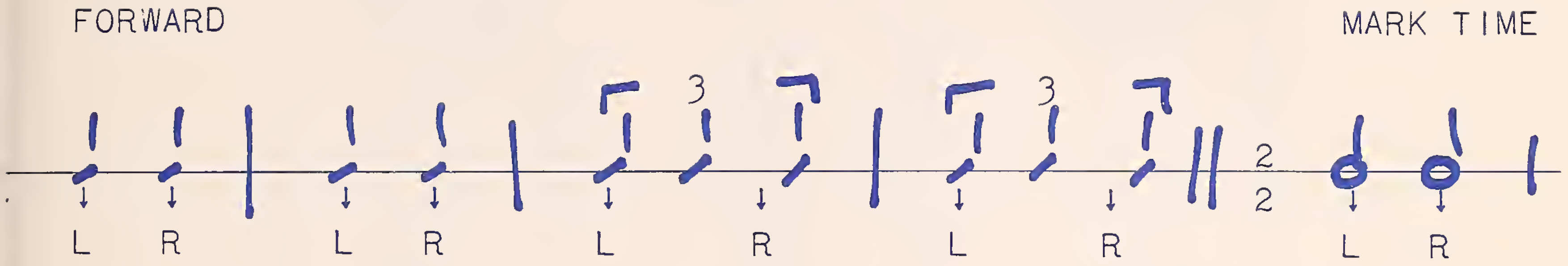


Figure 89

Figure 89—Another method of notating the cadence change would be moving into quarter-note triplets and maintain the two steps per measure. The quarter-note triplet speed is picked up for the new tempo. This is a little more sophisticated musically because of the syncopation between the audio and the visual. The music and the leg movements are working a three-against-two pattern.

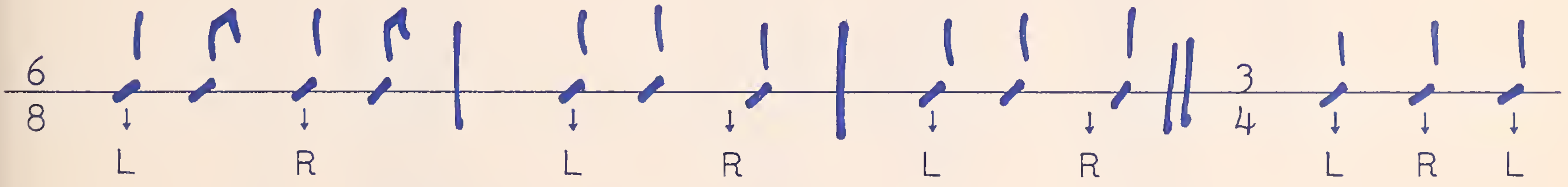


Figure 90

Figure 90—Starting from a six-eight rhythm, two measures of syncopation lead to a three-four rhythm. These are just a few of the many possible variations that might be used for the change from three to two or two to three. Here is a musical challenge for arrangers of marching music.

MARK TIME

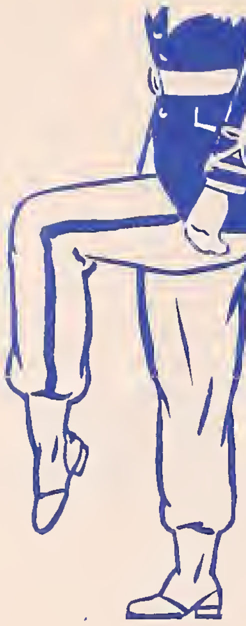


Figure 91

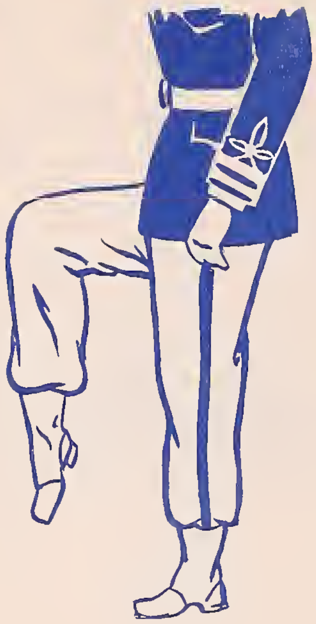


Figure 92

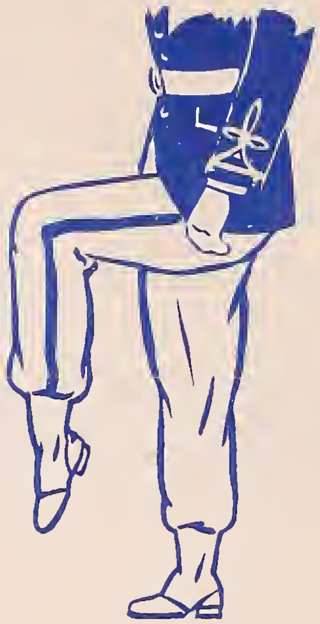


Figure 93

Figure 91—A contrast in MARK TIME and standstill can be used with groups of each. Using the theory of fours, the MARK TIME is executed for five counts and the standstill for three counts. This is the first count.

Figure 92—The second count of the MARK TIME.

Figure 93—The third count of the MARK TIME.

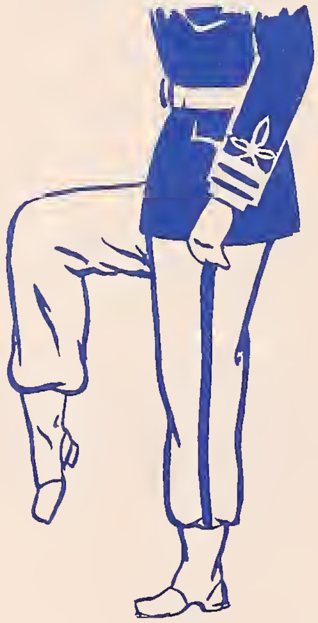


Figure 94

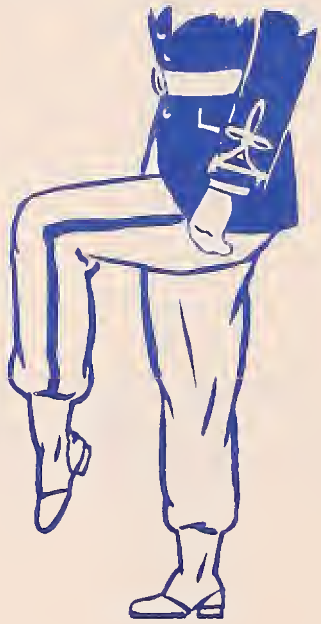


Figure 95

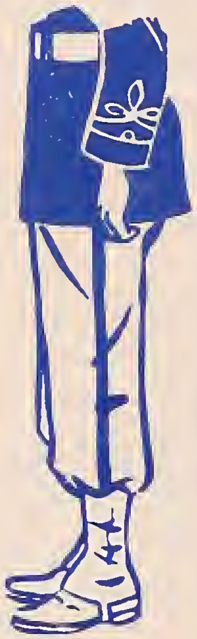


Figure 96

Figure 94—The fourth count of the MARK TIME.

Figure 95—The fifth count of the MARK TIME. The completion of this step starts the standstill.

Figure 96—Hold for three counts. Although this is a MARK TIME for five steps and a hold for three, there is a feeling of four and four. If the drillmaster counted the movement, it would be one-two-three-four-hold-two-three-four. The left foot would indicate the first of each four counts with the completion of the step. There would be more indication of a four-count rhythm with this indication than with the right foot completing the MARK TIME on the fourth step.

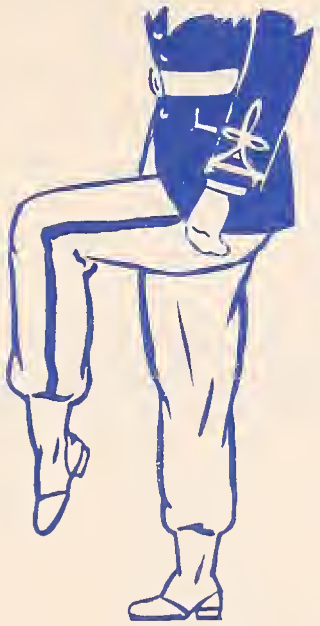


Figure 97

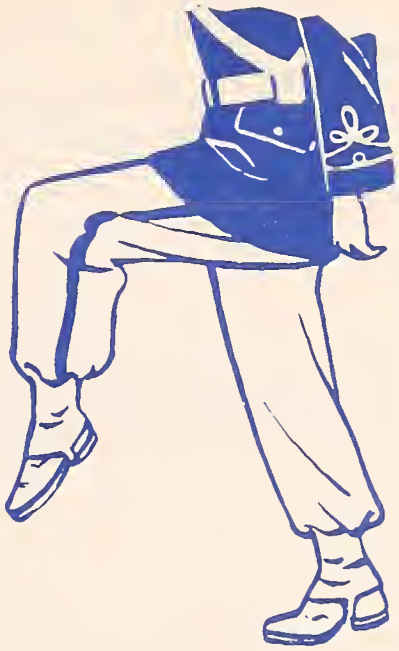


Figure 98

Figure 97—Another way of indicating the four-count rhythm is to move during the first of each four steps. MARK TIME is executed for four steps.

Figure 98—A forward step is taken during the fifth step.

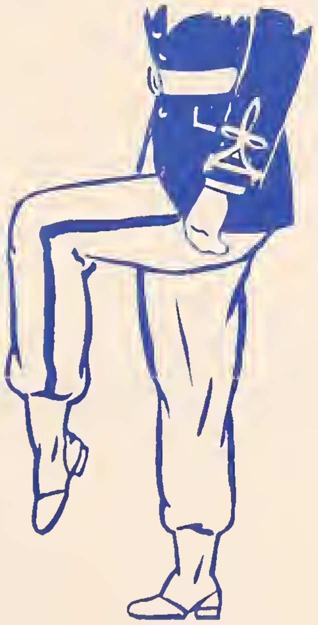


Figure 99

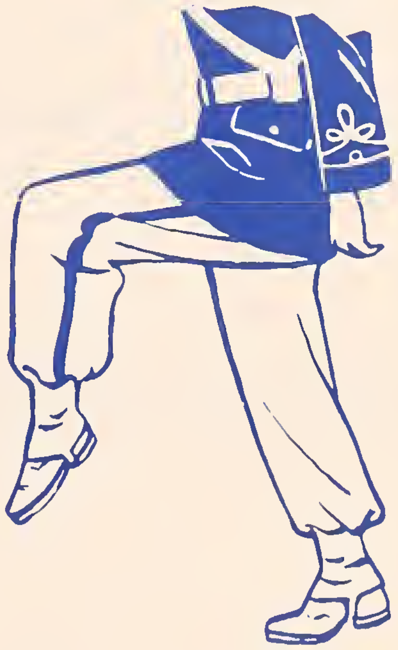


Figure 100

Figure 99—The remainder of the four steps are executed in MARK TIME.

Figure 100—The first of each four steps is either a forward or a backward step. A series of forward and backward steps can be planned, or the unit can move forward each time if it does not interfere with the position of the unit.

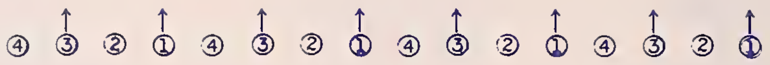


Figure 101

Figure 101—The individuals alternate in the forward and backward steps. The one's and the three's move forward for one step.

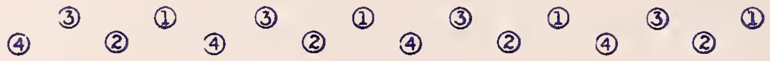


Figure 102

Figure 102—The unit MARKS TIME for the remainder of the four steps.

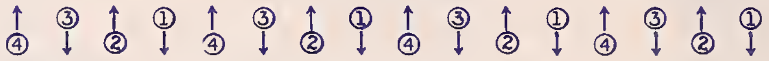


Figure 103

Figure 103—The individuals move forward or backward according to their position in line.

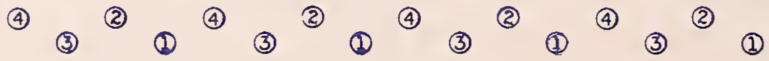


Figure 104

Figure 104—The unit MARKS TIME for the remainder of the four counts. Many variations of this idea can be used in series.

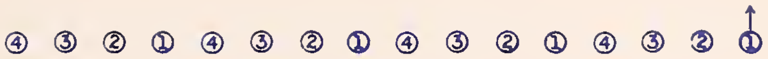


Figure 105

Figure 105—The unit executes a step 2 from the right. Each individual moves forward one step and completes the four counts by MARKING TIME and then moves back to position. In this figure the first individual is stepping forward. The remainder of the unit is executing MARK TIME.

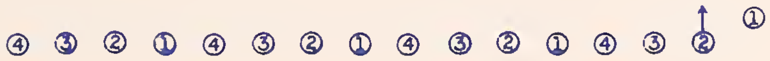


Figure 106

Figure 106—The second individual steps forward.

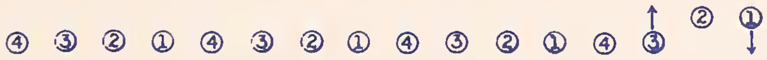


Figure 107

Figure 107—The third individual moves forward as the first moves backward to position. Variations can include different sets of counts and also having two or more individuals move forward together. There are also possibilities in starting from both ends or from the center.

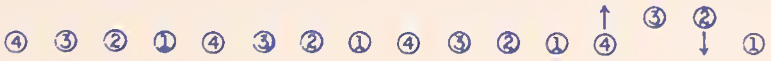


Figure 108

Figure 108—Further development of the movement.

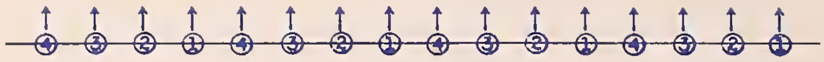


Figure 109

Figure 109—There is a natural tendency to move forward slowly during the MARK TIME. Taking advantage of this fact from both the unit's and the audience's standpoint, a definite oozing forward is encouraged.

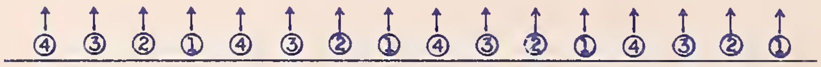


Figure 110

Figure 110—The unit continues forward with extremely small steps. The step forward should not be noticed, but the line gains ground consistently.

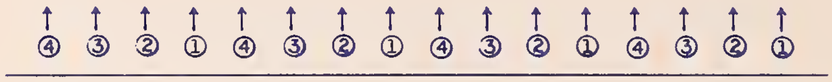


Figure 111

Figure 111—Much practice is needed to move forward the distance of one step in four, eight or more steps of MARK TIME.

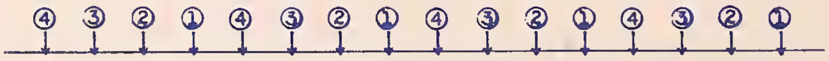


Figure 112

Figure 112—At the completion of a definite number of steps at MARK TIME, the unit executes a step backward to original position. This can also be executed in reverse. The unit can slowly lose ground; and at the completion of a definite number of MARK TIME steps, a forward step can be executed to regain position.

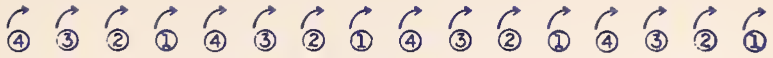


Figure 113

Figure 113—A slow turn can be executed during the MARK TIME without difficulty. Four steps for each 90-degree turn is recommended.

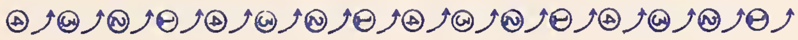


Figure 114

Figure 114—The direction changes at the completion of the four steps in MARK TIME.

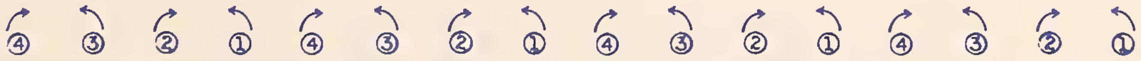


Figure 115

Figure 115—Alternate individuals can turn in different directions.

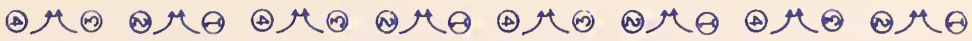


Figure 116

Figure 116—At the completion of the four steps for the 90-degree turn, the direction is changed.

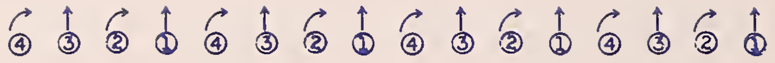


Figure 117

Figure 117—Various combinations can be devised by using both the turns and the forward and/or backward steps. If the turns are geared to four steps for each 90 degrees and the forward and backward steps are completed on the first of each four counts, there is a feeling of synchronization within the unit. In this case the step forward and the turn are started at the same time.

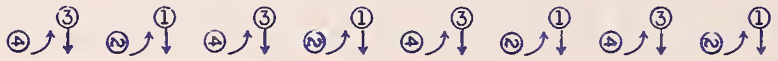


Figure 118

Figure 118—At the completion of the four counts, the turn is reversed and the backward step is executed.

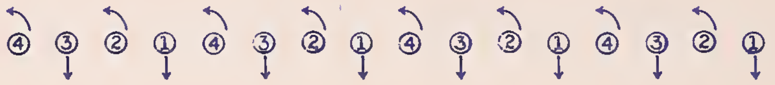


Figure 119

Figure 119—The movement continues with a turn to the left and another backward step of four counts, following figure 118.

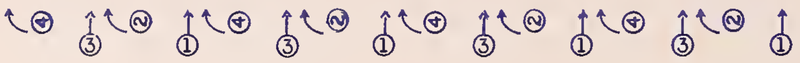


Figure 120

Figure 120—The turn is again reversed, and the step forward is executed.

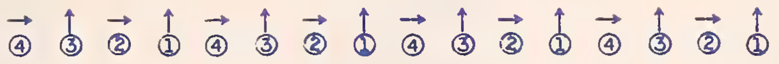


Figure 121

Figure 121—The shifting or oozing motion is not limited to forward or backward direction. A side direction is possible and can be used in conjunction with forward or backward direction shift.

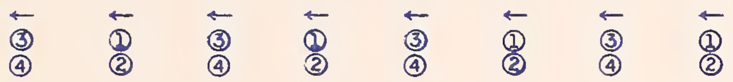


Figure 122

Figure 122—At the completion of a definite number of steps, the individuals assume a shift in another direction.

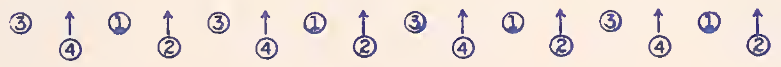


Figure 123

Figure 123—Another change in direction to bring all the individuals back on line.

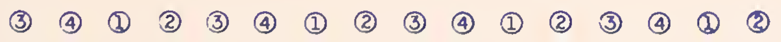


Figure 124

Figure 124—The unit is back on line with a change in line-up. This could be easily corrected by reversing the movement. Again the possibilities are increased by additional technique. Combinations of the forward, backward, side direction and the turns can be more complex and there are more of them.

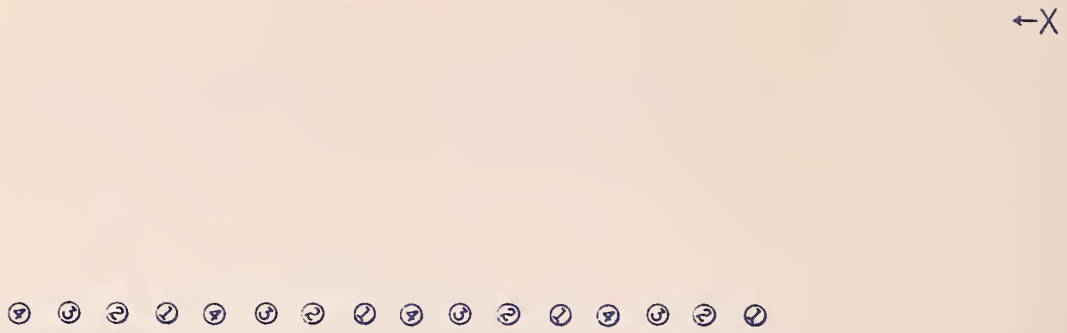


Figure 125

Figure 125—One of the many uses of the turn during the MARK TIME is the example given in this movement. Each individual in the unit faces the object. The object moves, and the individuals turn to keep the object directly forward of their position. This object may be an individual, a small group such as a color guard or a vehicle.

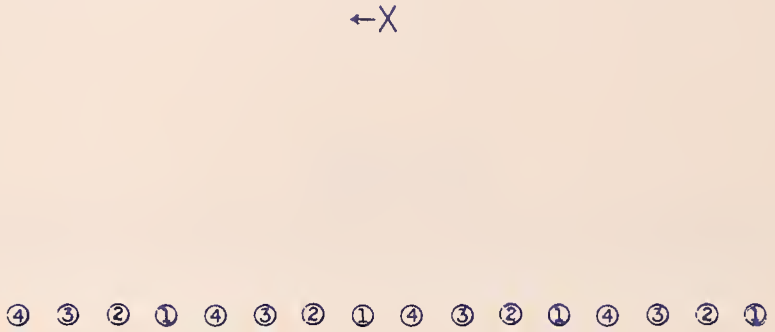


Figure 126

Figure 126—As the object moves, the individuals turn during their MARK TIME. This would mean that the individuals would face the direction directly in line of vision with the object. The above figures are slightly incorrect for the individual facings.

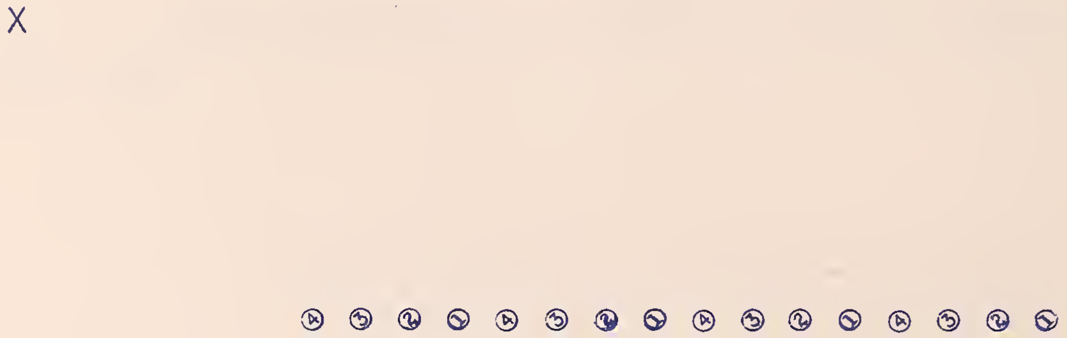


Figure 127

Figure 127—This movement is also possible in other formations. One of the most attractive formations is the circle with the object moving around the outside of the circle, a suggested movement for a unit with a color guard to troop the colors.

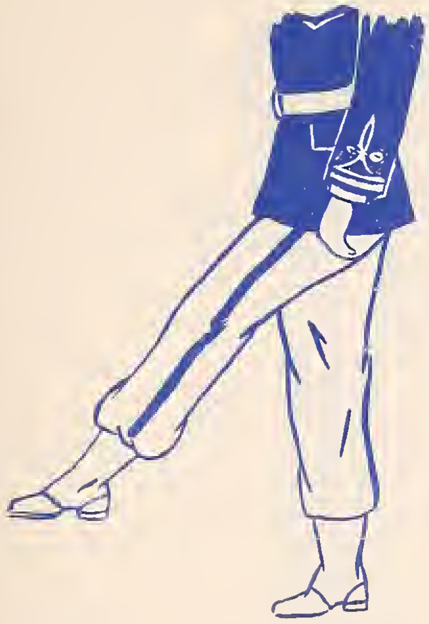


Figure 128

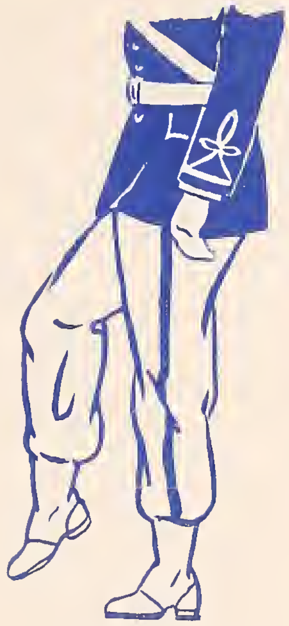


Figure 129

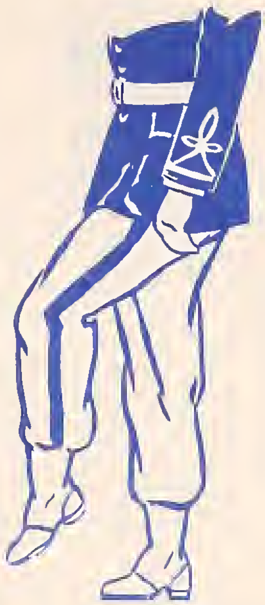


Figure 130

Figure 128—A rhythm series of MARK TIME with the relaxed ankle and small lift. During the first of each four MARK-TIME steps, the leg and foot are kicked forward.

Figure 129—The second step is the standard relaxed MARK TIME.

Figure 130—The third step is the standard relaxed MARK TIME.

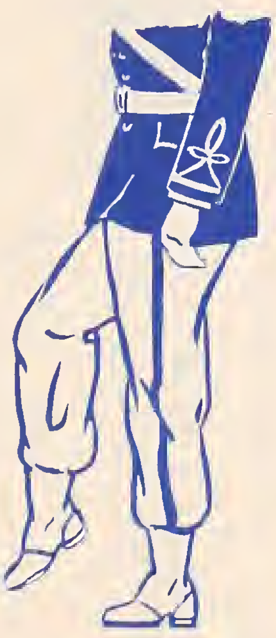


Figure 131

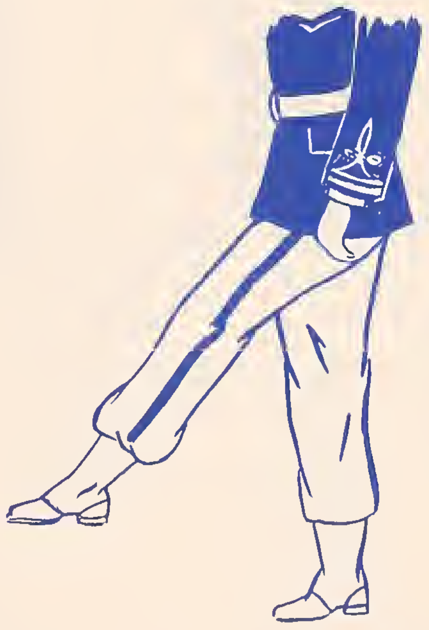


Figure 132

Figure 131—The fourth step is the standard relaxed MARK TIME.

Figure 132—The fifth step (the first step of the new series) is the kick step. No extra time is taken for this type of kick. The leg moves forward during the first half count and is moved back in place during the second half count.

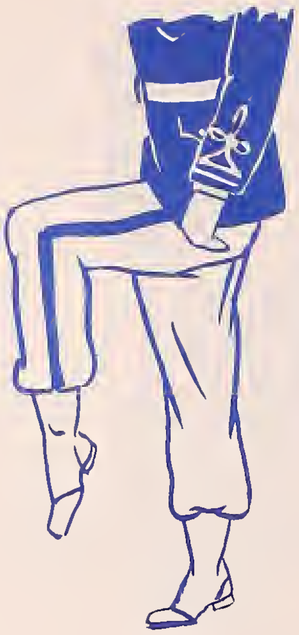


Figure 133

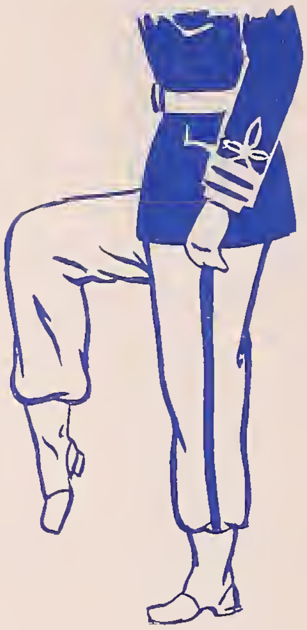


Figure 134

Figure 133—Using either a high knee or the relaxed MARK TIME, the addition of a lift periodically will mark a definite rhythm to the MARK TIME. As the left leg is raised during the MARK TIME, the body is lifted until the ball of the right foot only is touching the ground.

Figure 134—The second step is a regular MARK TIME step.

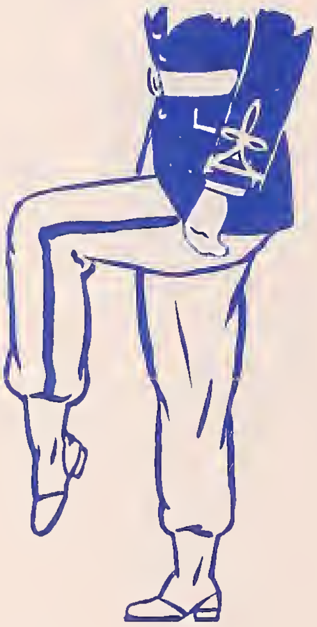


Figure 135

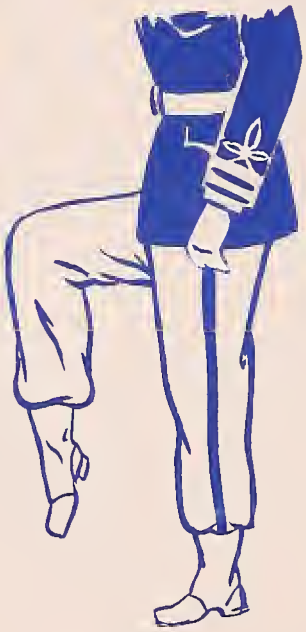


Figure 136

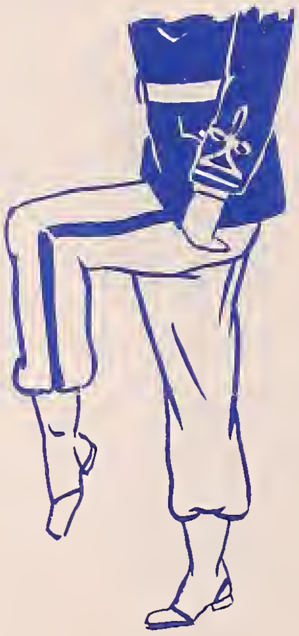


Figure 137

Figure 135—The third step is a regular MARK TIME step.

Figure 136—The fourth step is a regular MARK TIME step.

Figure 137—The lift is used again during the fifth (the first step of the new series) step to indicate the rhythm of the movement. If the music is used, the lift may be added to fit the melodic line.

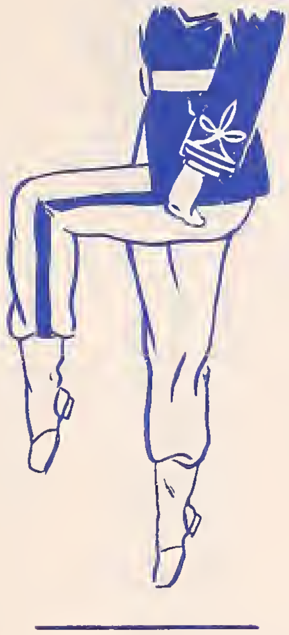


Figure 138

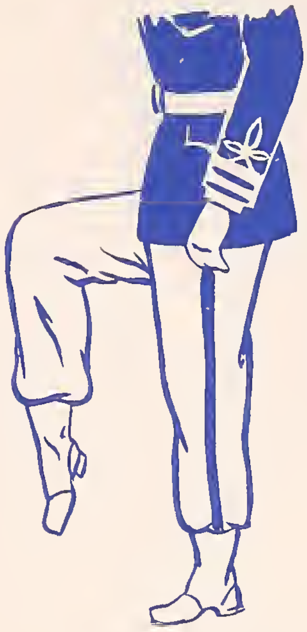


Figure 139

Figure 138—The standard jump is nothing more than an extended lift. The body is lifted during the raising of the left leg. As the right foot leaves the ground, the toe is extended downward. The right foot hits the ground first, followed immediately by the left foot.

Figure 139—The second step is a regular MARK-TIME step.

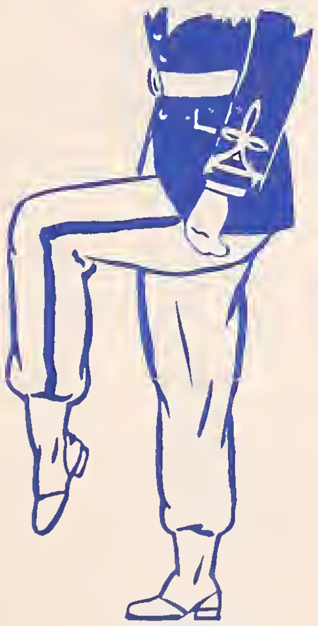


Figure 140

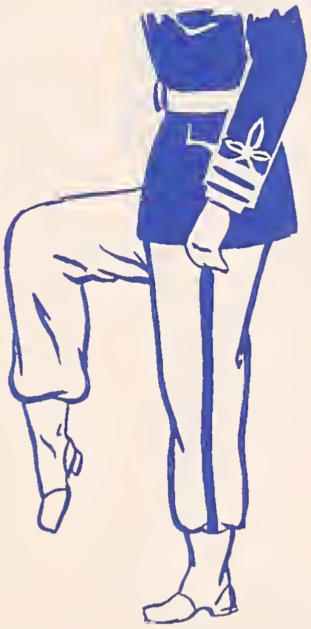


Figure 141

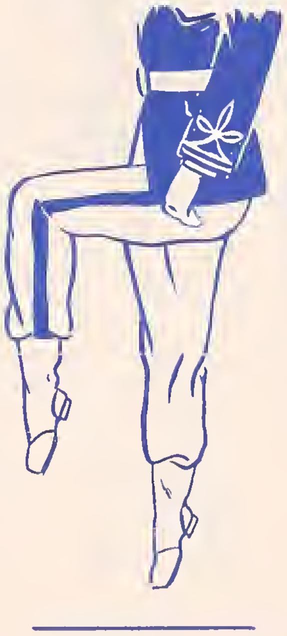


Figure 142

Figure 140—The third step is a regular MARK-TIME step.

Figure 141—The fourth step is a regular MARK-TIME step.

Figure 142—The jump may be used at regular intervals to indicate rhythms.

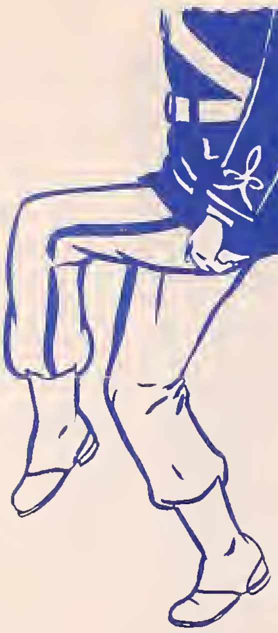


Figure 143

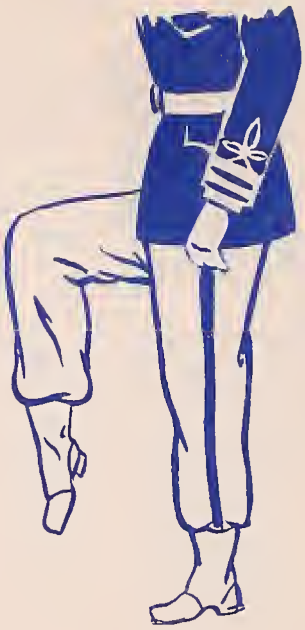


Figure 144

Figure 143—The dip should not be used often. It quickly loses its novelty if used more than two or three times in a routine. The body must remain upright to give maximum effect in appearance. As the left leg is raised during the MARK TIME, the right knee is broken forward and the body is lowered. The right leg resumes the normal position as the left leg is brought back to the ground.

Figure 144—The second step is a regular MARK-TIME step.

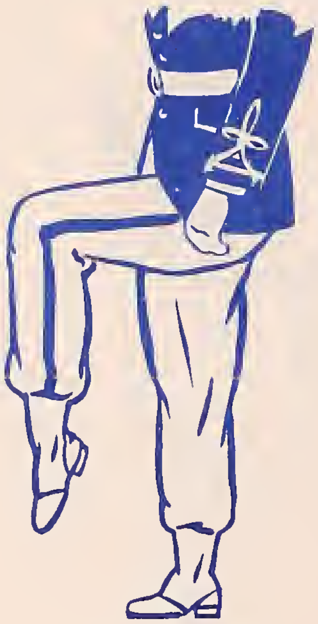


Figure 145

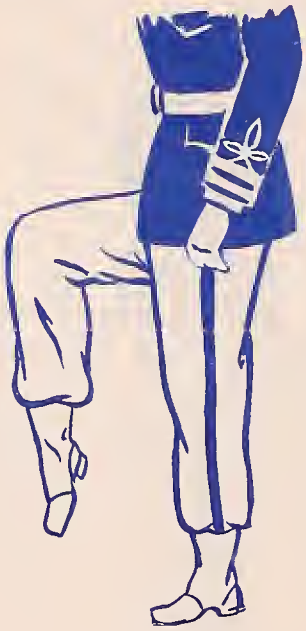


Figure 146

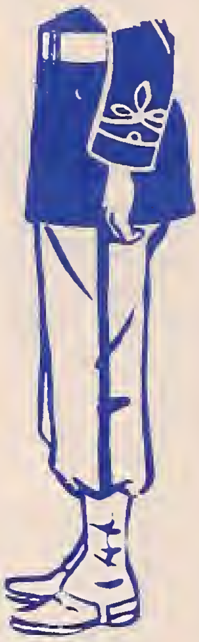


Figure 147

Figure 145—The third step is a regular MARK-TIME step.

Figure 146—The fourth step is a regular MARK-TIME step.

Figure 147—The dip is most effective with the high-knee MARK TIME because of the contrast of the left high knee and the lowered body. Rhythm may be indicated by using a series, but be careful not to prolong the movement because it does not wear well.

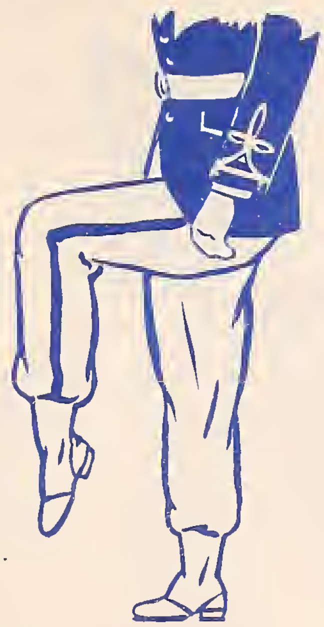


Figure 148

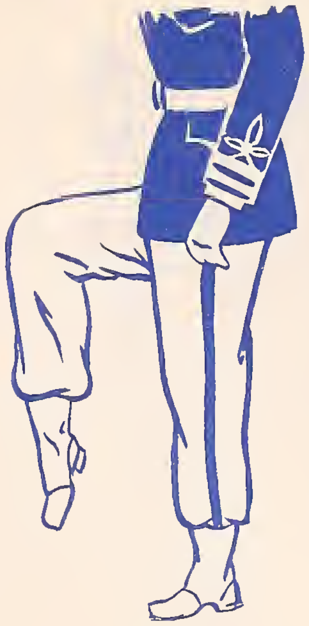


Figure 149

Figure 148—The series has five steps involved. Three of these steps are at normal speed. Two steps are at double speed. The five steps are executed in four counts. If music is used the series must be used twice or a multiple of two. Each series of the five steps changes the step so that, in order to complete the MARK TIME in step, a double series is necessary. The first step is a regular MARK-TIME step.

Figure 149—The second step is a regular MARK-TIME step.

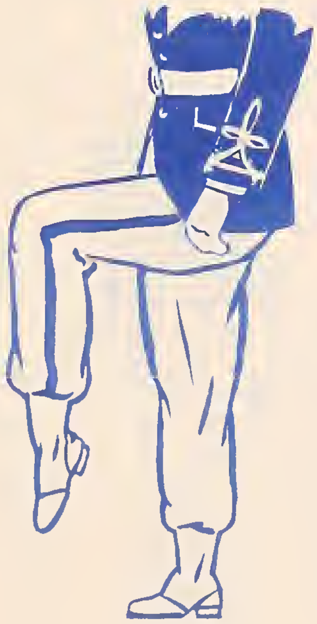


Figure 150

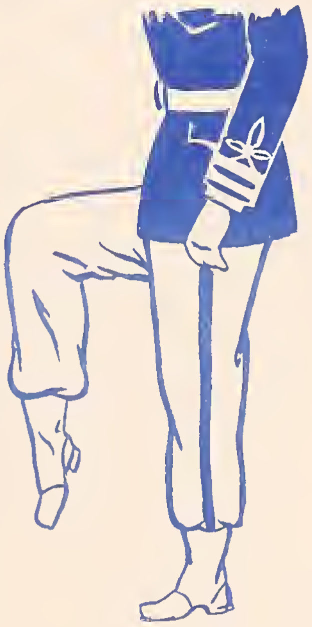


Figure 151

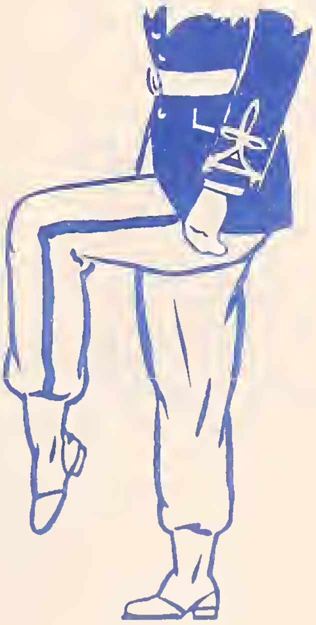


Figure 152

Figure 150—The third step is a regular MARK-TIME step.

Figure 151—The fourth step is executed in half of the time used for the preceding steps. This means that it would be completed on the after beat of three.

Figure 152—The fifth step is executed in half of the time used for the first three steps. This means that it would be completed on the fourth beat. The next step would be a regular MARK-TIME step with the right foot. This second series would change the foot used for the preceding beats. The rhythm of the above movement would be: 1, 2, 3 & 4. Other rhythm using the same idea could be substituted. Examples: 1, 2, & 3, 4; 1 & 2, 3, 4; 1, 2, 3, 4 &.

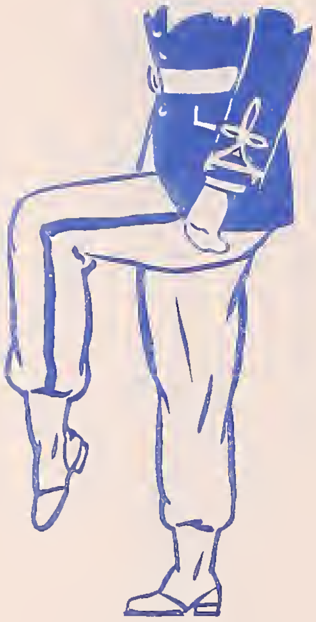


Figure 153

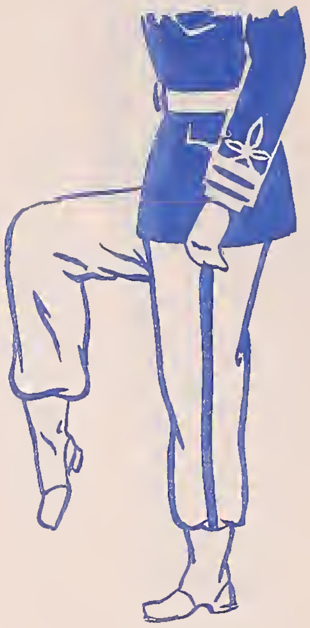


Figure 154

Figure 153—The freeze has hundreds of uses in the MARK TIME. It can be used to hold position for full counts or parts of counts. In this example the freeze is held for a full count. The first step is a regular MARK-TIME step.

Figure 154—The second step is a regular MARK-TIME step.

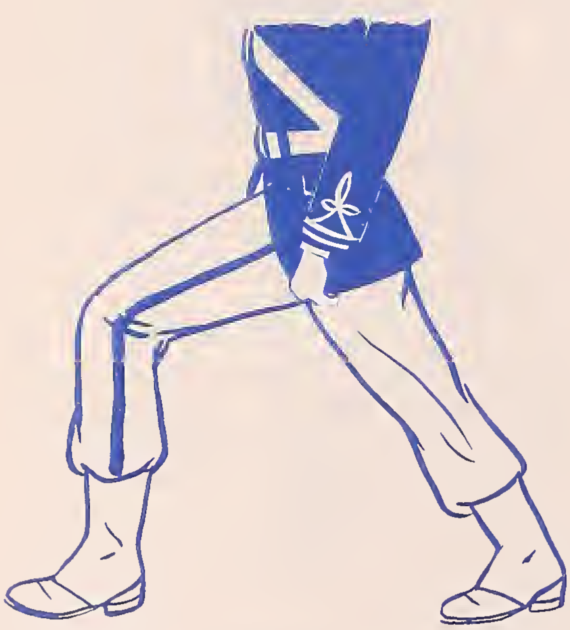


Figure 155

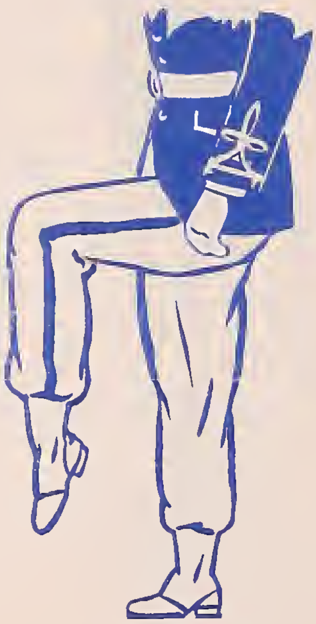


Figure 156

Figure 155—Step forward during the third step and hold the stride position until the fourth count. The left leg is moved through the regular MARK-TIME movement, starting the first step of another series. The amount of time may be varied for the freeze to indicate different rhythms.

Figure 156—The peak of the knee lift reached on the after beat of the fourth beat.

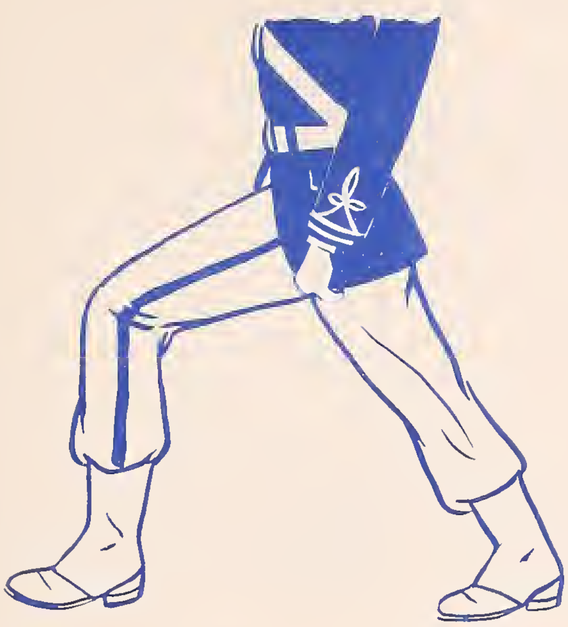


Figure 157

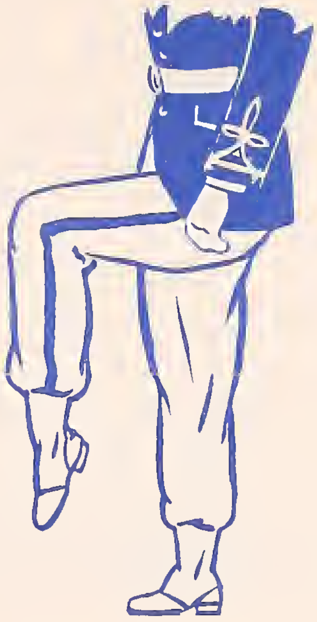


Figure 158

Figure 157—The freeze is for a full count, starting with the completion of the step forward.

Figure 158—The left leg starts the lift for the regular MARK TIME on the second beat and completes this step of the MARK TIME on the third beat.

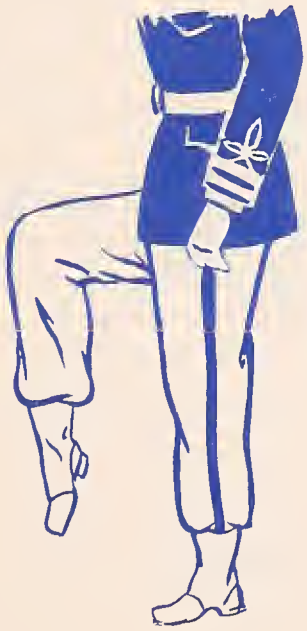


Figure 159

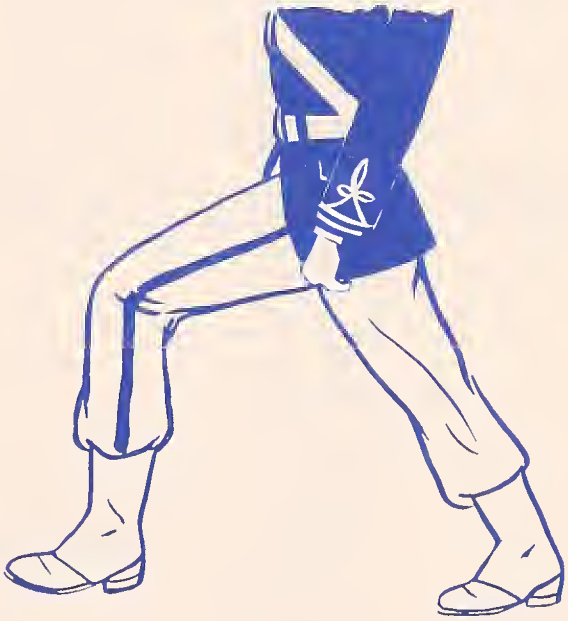


Figure 160

Figure 159—The movement could be stated as: freeze, left, right. This is the right step in MARK TIME.

Figure 160—The freeze is again held after the step forward. This is a four-count series with three steps. The extra count is used for the freeze. Other variations can be devised with four counts or other numbered series.

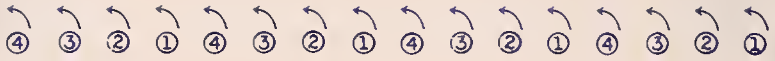


Figure 161

Figure 161—This movement is a combination of the turn during the MARK TIME and the freeze. The 90-degree turn is executed during the four steps of MARK TIME.

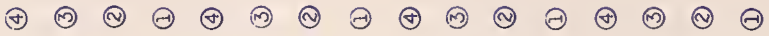


Figure 162

Figure 162—The fifth step is a step forward in the new direction and freeze in stride for the remainder of the second series of four counts.

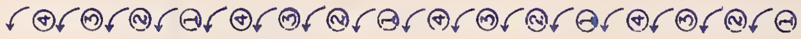


Figure 163

Figure 163—The turn is resumed during the third series of four counts, and a 90-degree turn is again completed during the four steps. The freeze can alternate with the turns in many ways. This is just one example of the various combinations possible.

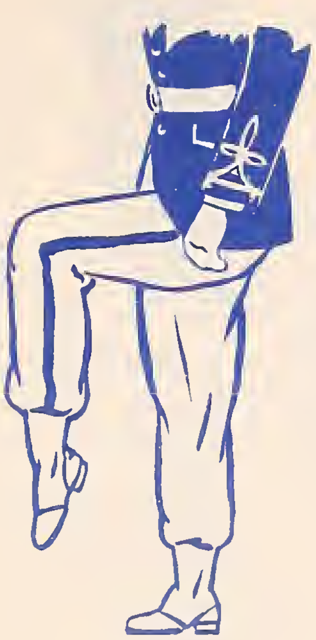


Figure 164

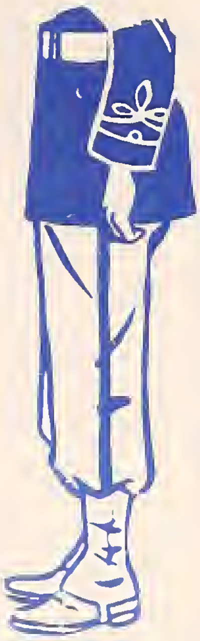


Figure 165

Figure 164—The freeze may be used for less than one count. The motion continues at normal speed but is interrupted or delayed at indicated points. The left leg is lifted and reaches the peak of the lift on the first beat. It is delayed a half count and resumes the MARK-TIME step. This means that two counts are involved in the MARK-TIME step.

Figure 165—The left foot strikes the ground on the second beat. This means that two counts are involved in the MARK-TIME step.

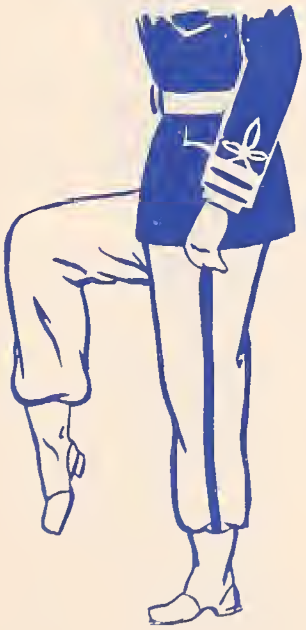


Figure 166

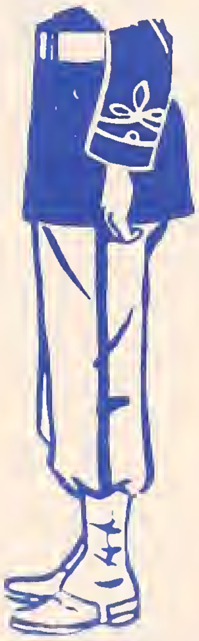


Figure 167

Figure 166—The right knee is at the peak of the lift on the third beat.

Figure 167—The right foot hits the ground on the fourth beat. The MARK TIME is executed at half speed; but if the leg movement is slowed down, the execution is not so precise as a continued fast leg movement with a slight delay at the peak of the lift and the standing position.

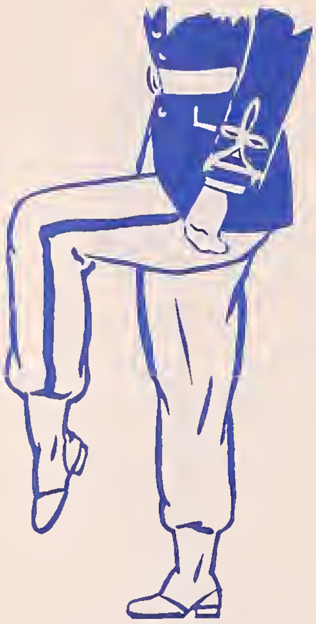


Figure 168

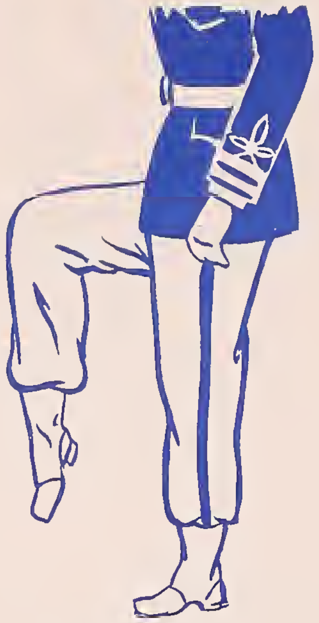


Figure 169

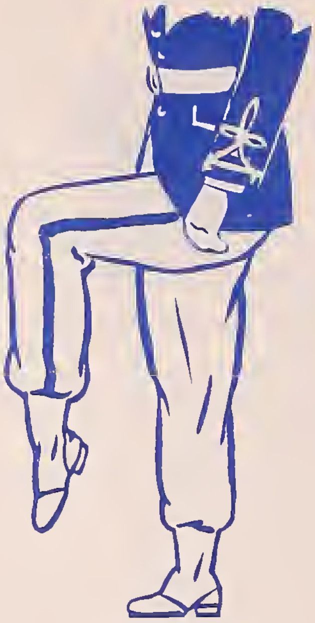


Figure 170

Figure 168—A combination of the preceding MARK TIME at half speed and the regular MARK TIME can be used. If music is involved, the series must be executed twice or a multiple of two. Each time the series is completed, the step has changed. The left knee is up on the first beat. The left foot hits the ground on the second beat.

Figure 169—The right leg executes a regular MARK TIME. The right foot hits the ground on the third beat.

Figure 170—The left leg executes a regular MARK TIME. The left foot hits the ground on the fourth beat. The delay with the first step has changed the step.

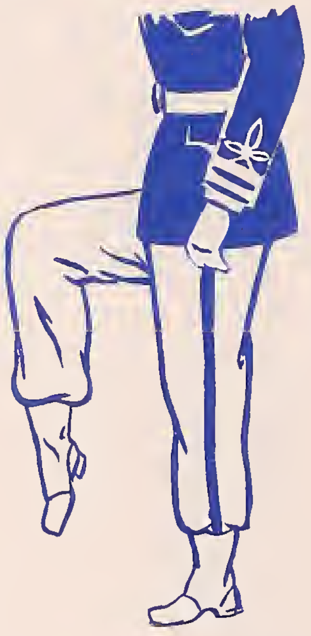


Figure 171

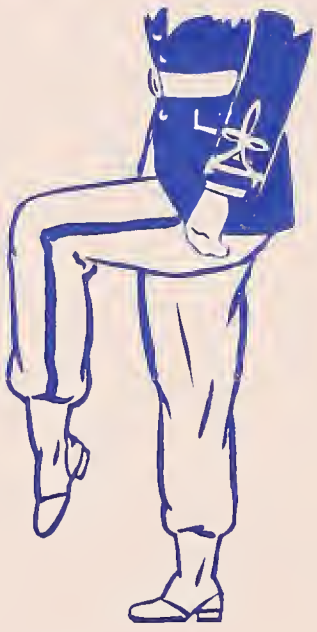


Figure 172

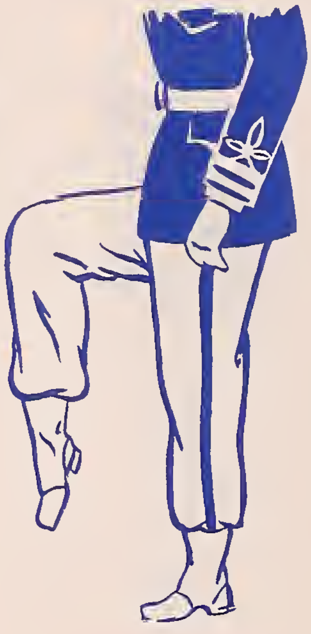


Figure 173

Figure 171—During the second and other even numbered series, the right leg holds for the delay of the first step.

Figure 172—The left leg hits the ground on three to resume the normal step with the count.

Figure 173—The right leg executes a regular MARK TIME. The delay can be used during any count. Three alternating steps in four counts would always interchange the left and the right feet on the individual beats. If each series is consistent, the movement is not difficult. Changing the delay from one count to another as the series progress is very difficult unless the change matches a melodic line in the music.

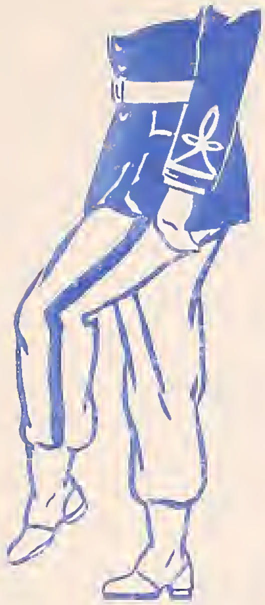


Figure 174

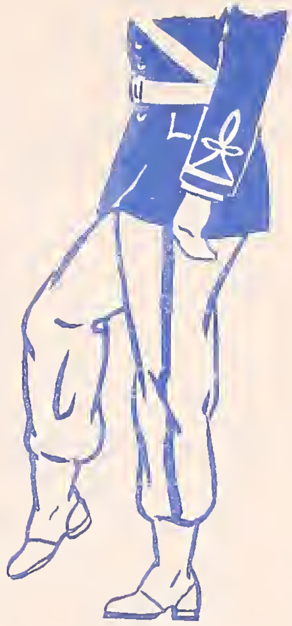


Figure 175

Figure 174—The one, two, three, kick of the chorus line is an adaptation of the above. Instead of a delay in one of the MARK-TIME steps, the leg movement is exaggerated and takes double the amount of time. There are three steps involved in a four-beat series. This means the step is changed every series.

Figure 175—The first and second steps are regular MARK-TIME steps. The relaxed ankle and small knee lift are preferable for this series.

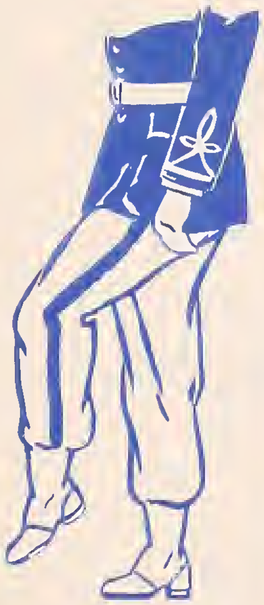


Figure 176

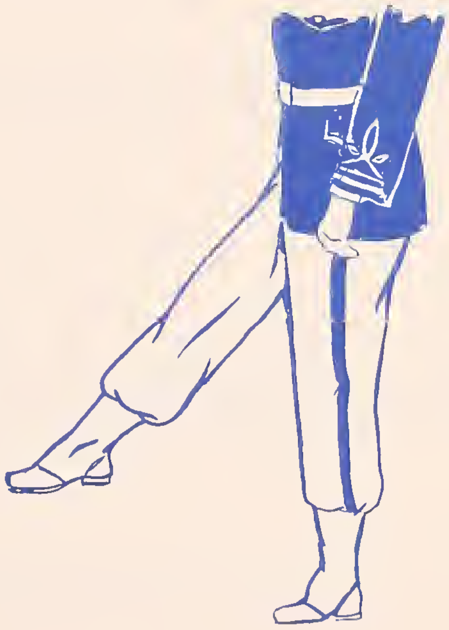


Figure 177

Figure 176—The third step is a regular MARK-TIME step.

Figure 177—The fourth step is a kick forward and uses an extra count in execution. The first step of the next series is the return of the right foot to standing position.

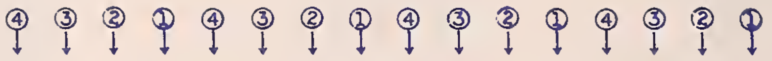


Figure 178

Figure 178—The unit oozes backwards during the four steps of MARK TIME.

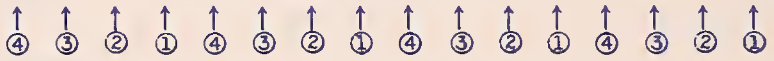


Figure 179

Figure 179—A standard jump is used during the fifth (first of the second series) step, and then each individual moves forward during the jump to regain the lost ground.

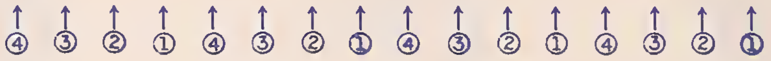


Figure 180

Figure 180—The unit oozes forward during the four steps of MARK TIME.

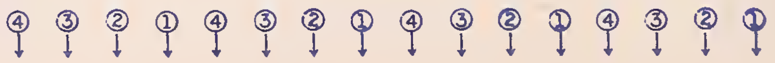


Figure 181

Figure 181—A standard jump is used during the fifth (the first of the second series) step, and each individual moves backward during the jump.

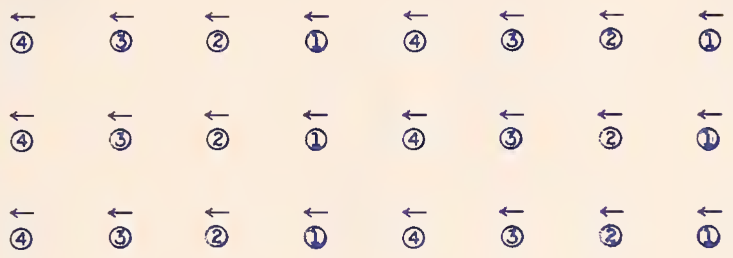


Figure 182

Figure 182—The unit oozes to the left during the four steps of MARK TIME.

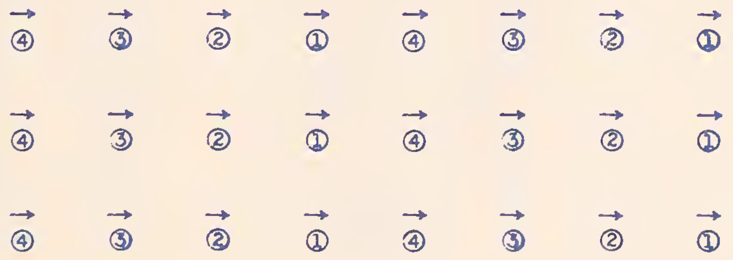


Figure 183

Figure 183—A standard jump is used during the fifth step, and the individuals regain the original position during the jump. Directional movement during the standard jump is not difficult. The problem increases as the distance increases. Jumps of more than 20 inches are impractical.

MARK TIME

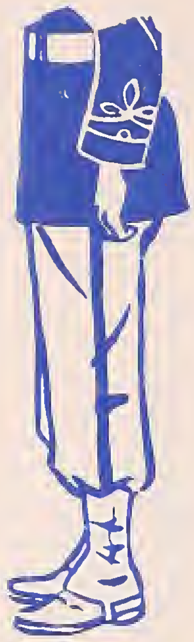


Figure 184

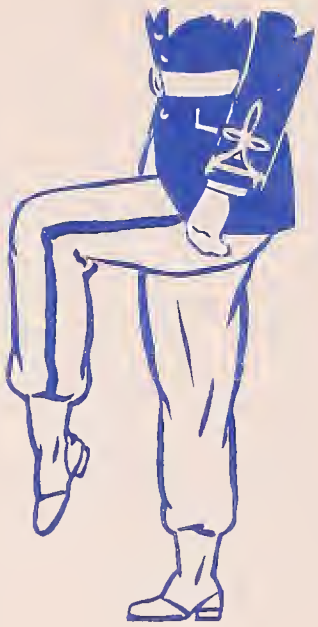


Figure 185

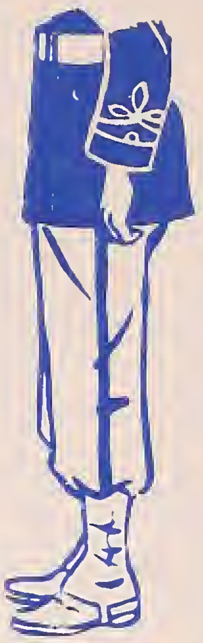


Figure 186

Figure 184—The left leg is moved from standing position to the peak of the lift during four counts and returned to the standing position on the fifth beat. This is a drag step with the left leg and is followed by regular MARK TIME steps.

Figure 185—The left leg reaches the peak of the lift on the fourth beat.

Figure 186—The left leg returns to the standing position on the fifth beat.

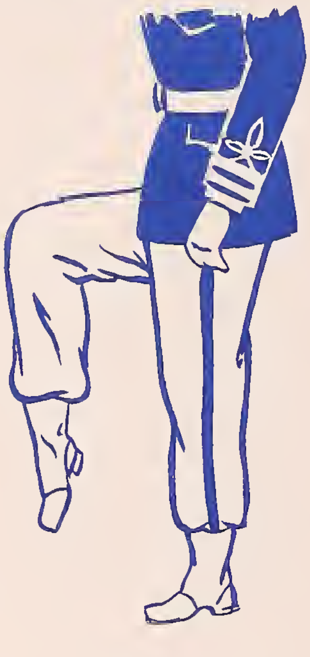


Figure 187

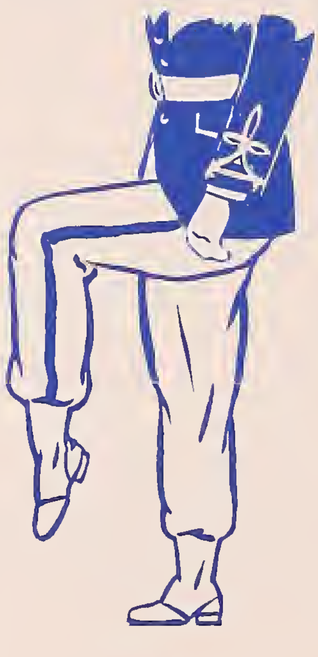


Figure 188

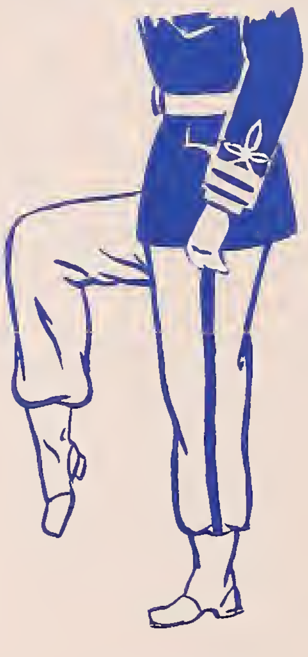


Figure 189

Figure 187—The second step is a regular MARK-TIME step. This step is executed during the sixth count of the series.

Figure 188—The third step is a regular MARK-TIME step. This step is executed during the seventh count of the series.

Figure 189—The fourth step is a regular MARK-TIME step. This step is executed during the eighth count of the series. The series then can be repeated.

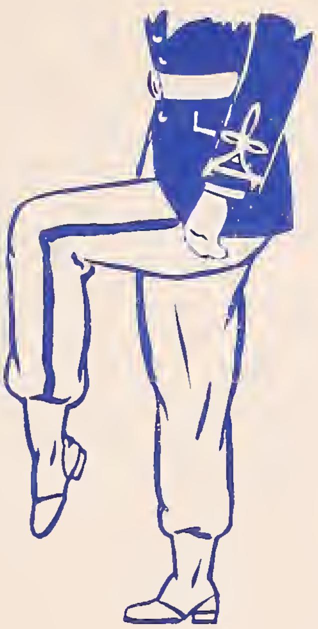


Figure 190

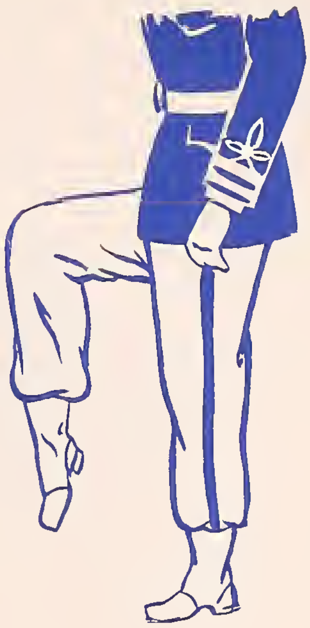


Figure 191

Figure 190—The first step is a regular MARK-TIME step.

Figure 191—During the second step, the right leg reaches the peak on the third beat of the series.

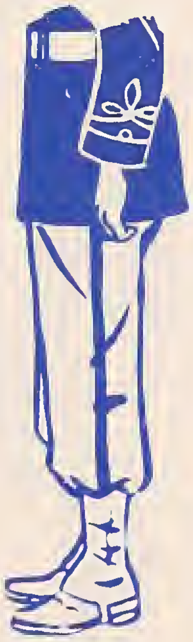


Figure 192

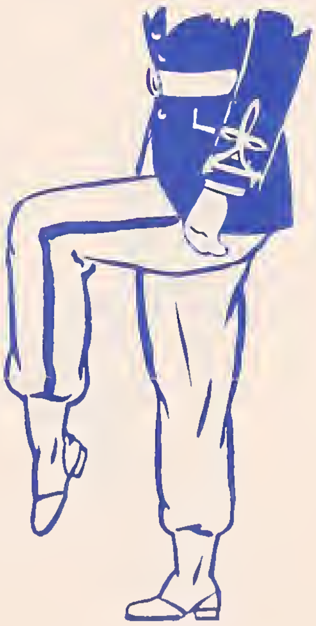


Figure 193

Figure 192—The right leg is returned to the standing position on the fourth beat.

Figure 193—There would be only two steps in each series of four counts—a regular step with the left leg and the drag step with the right leg.

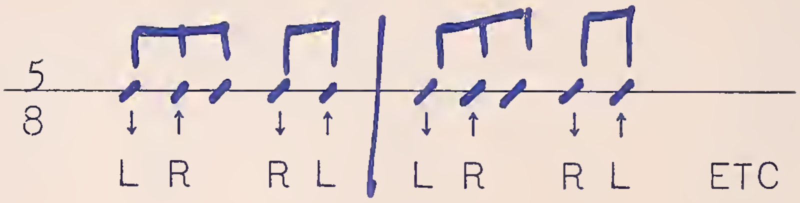


Figure 194

Figure 194—It is not difficult to use the extra half count in a series of steps by a freeze with either leg. In five-eight time with the rhythm in a three-and-two form, the right leg is moved to a peak position and held for a half count. The remainder of the MARK TIME is regular.

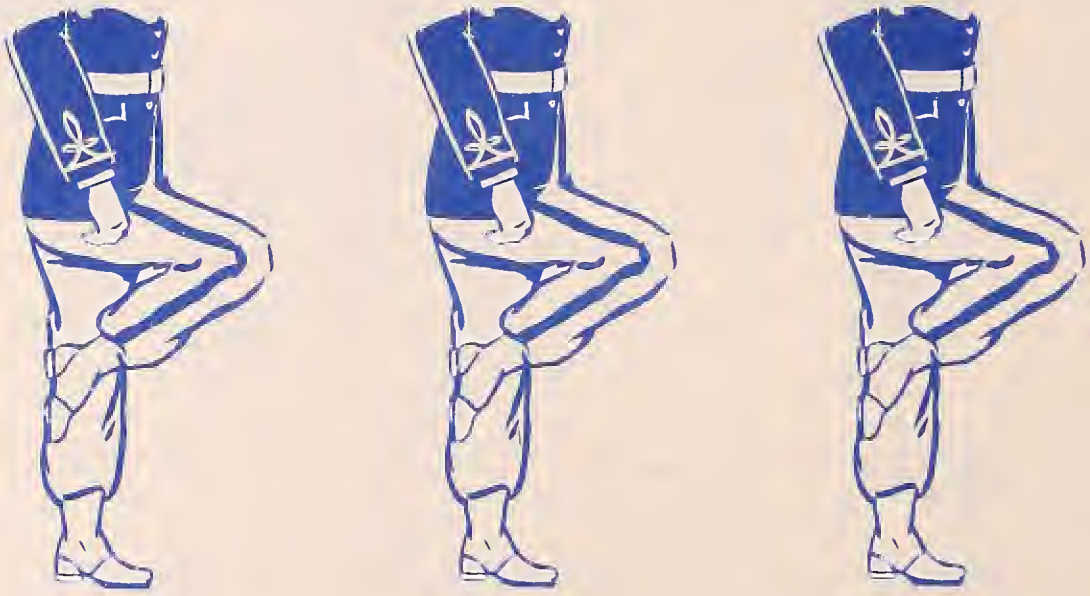


Figure 195

Figure 195—A suggested freeze position is the ankle in locked position against the opposite knee.

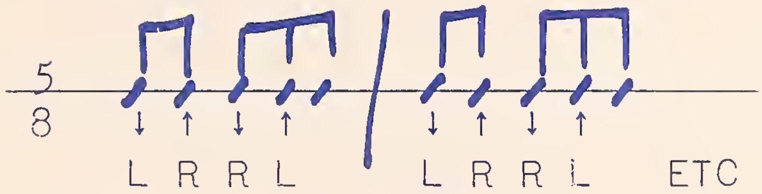


Figure 196

Figure 196—In five-eight time with the rhythm in a two-and-three form, the left leg is moved to a peak position and held for a half count.

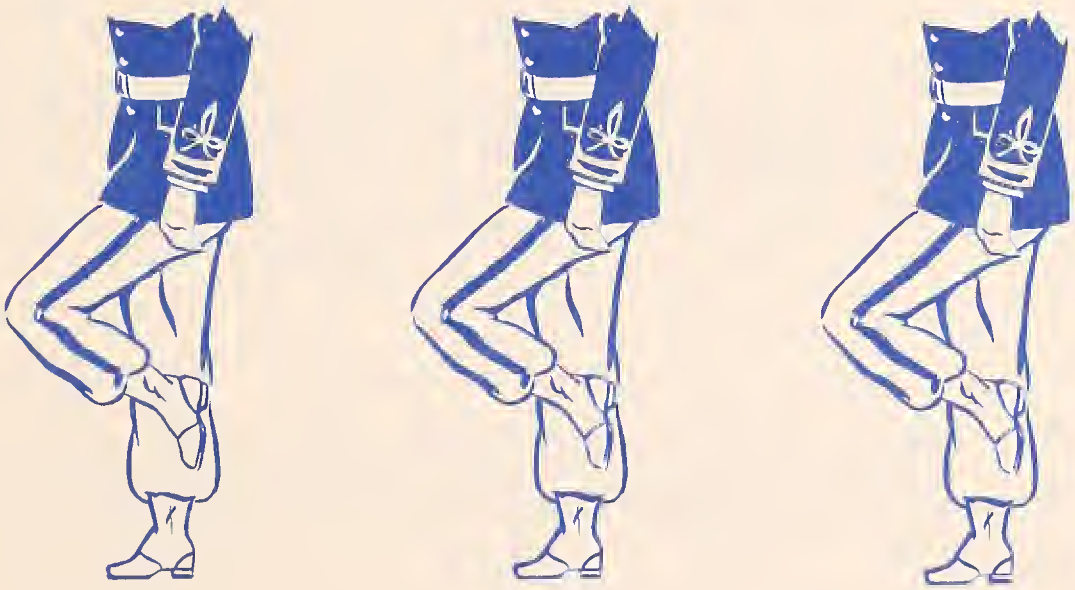


Figure 197

Figure 197—Another suggested freeze position would be the ankle in locked position against the opposite calf.

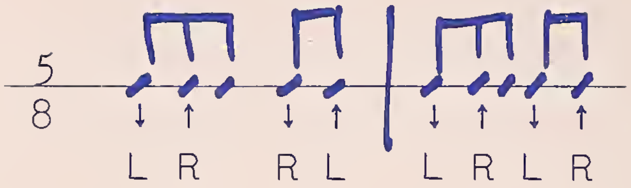


Figure 198

Figure 198—In five-eight time the rhythm form may alternate from the three-and-two to the two-and-three form. This is more difficult to execute, but the same principles are followed.

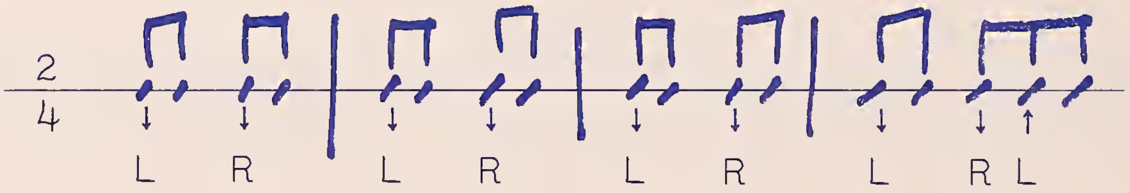


Figure 199

Figure 199—In many cases the extra half count can be inserted on a four-measure phrase ending. Do not try this often as the flash loses appeal with repetition.

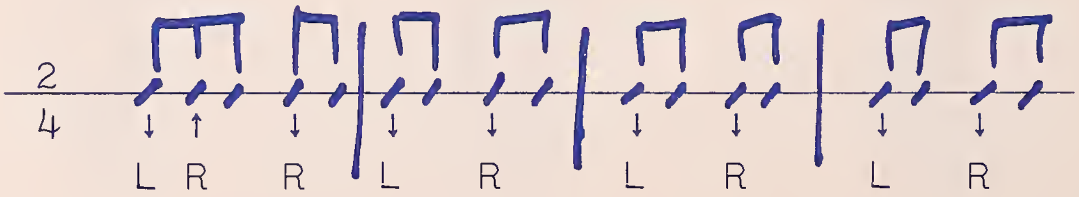


Figure 200

Figure 200—The extra half count can be used during the first step of a phrase.

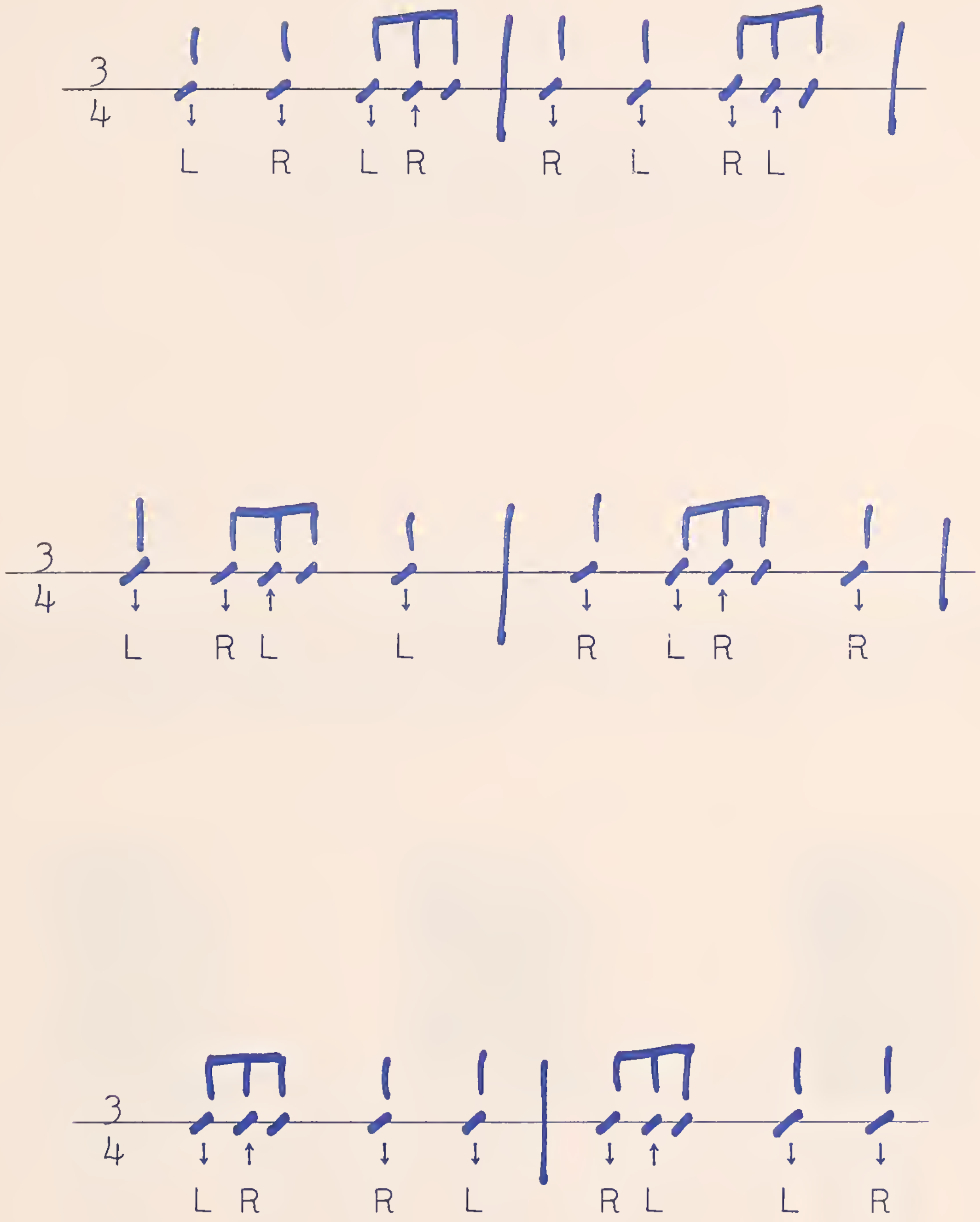


Figure 201

Figure 201—The extra half count can be added in various ways to the regular three-four time. The above figures show three conventional ways of adding the extra half count to the three-four measure. Similar treatment can be made in other times where the beat is divided into two parts or double rhythm.

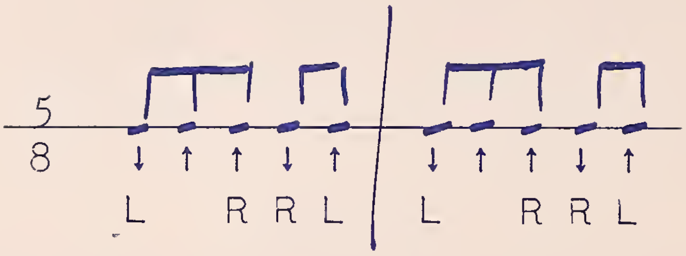


Figure 202

Figure 202—The drag also can be used to fill in the time provided by the extra half count. The leg is lifted slowly and reaches the peak on the second eighth note. The return to standing position is executed in regular rhythm.

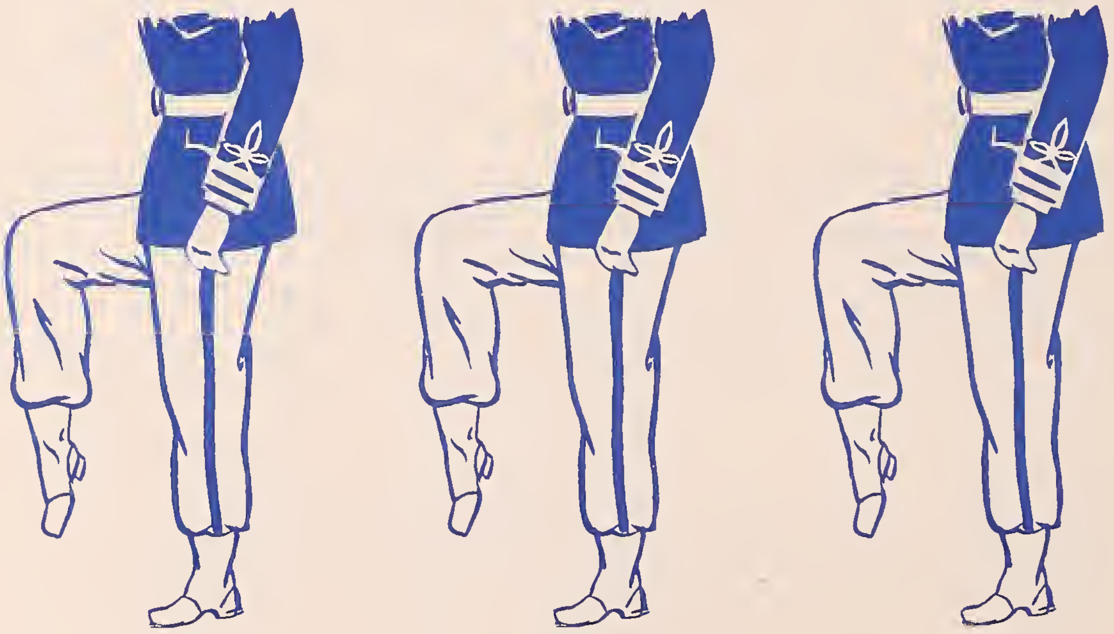


Figure 203

Figure 203—The peak of the lift is reached on the second eighth note and returned quickly to standing position.

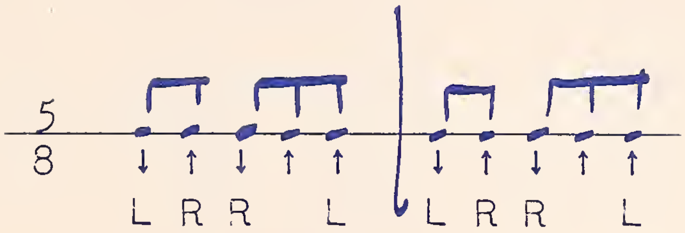


Figure 204

Figure 204—In this rhythm the left leg is dragged slowly to the peak position. The remainder of the movements of the legs are regular MARK-TIME steps.

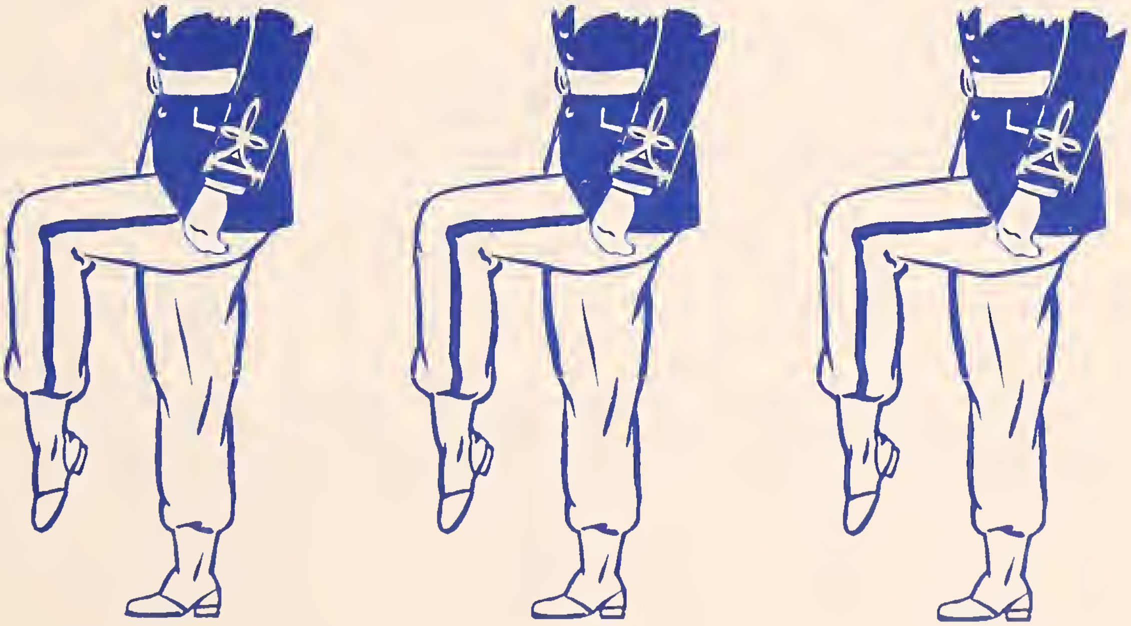


Figure 205

Figure 205—The left knee reaches the peak on the second eighth note.

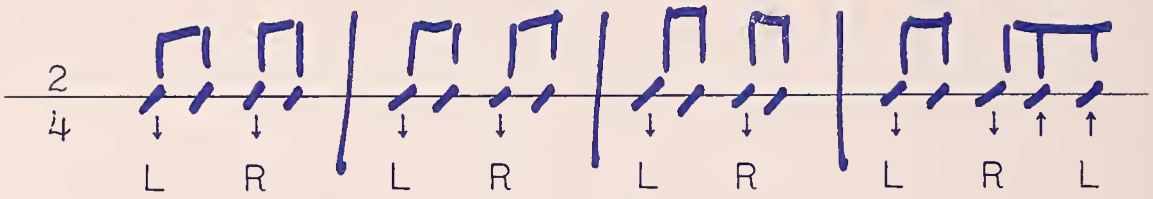


Figure 206

Figure 206—The extra half count is very effective at the end of a four or eight measure phrase.

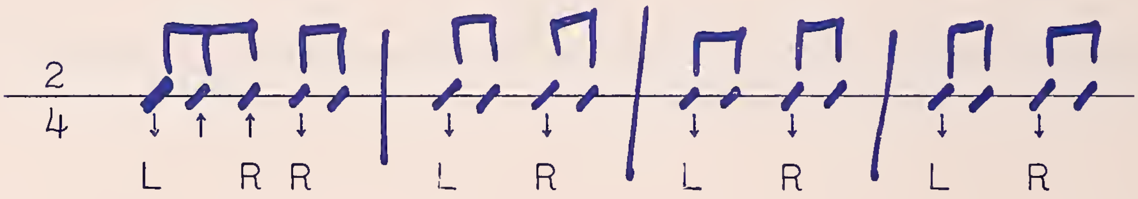


Figure 207

Figure 207—The drag can be used to start a phrase.

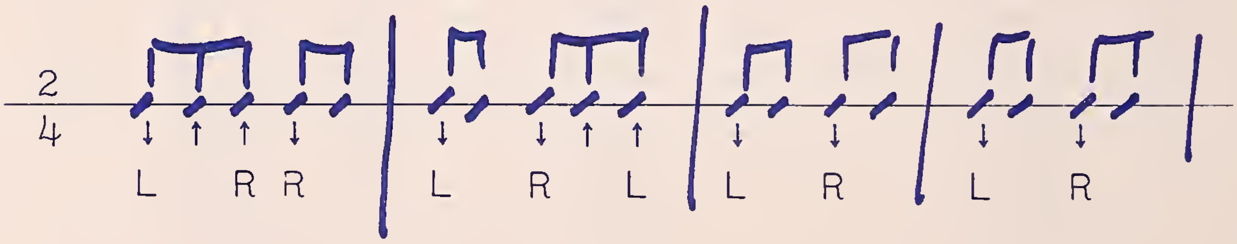


Figure 208

Figure 208—The above is an interesting phrase that can be used with suitable drum variations for a roll-off.

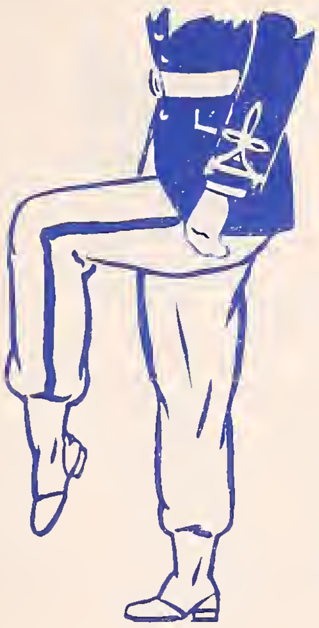


Figure 209

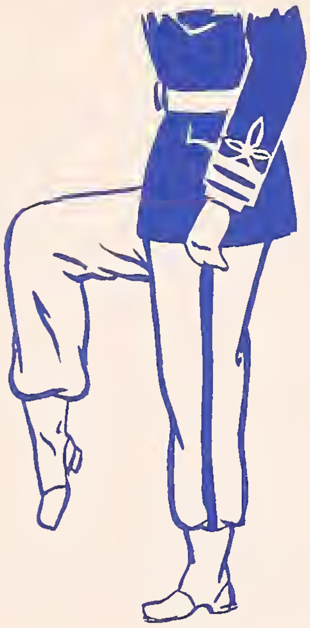


Figure 210

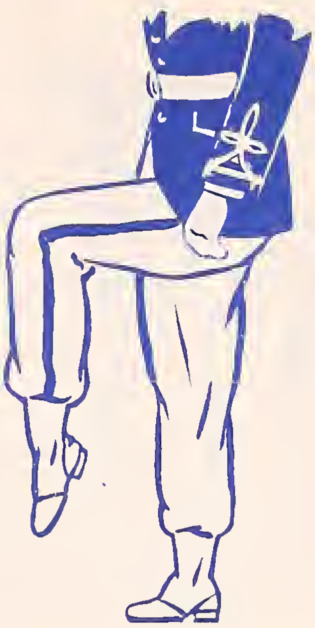


Figure 211

Figure 209—The bicycle jump is more difficult than the standard jump and changes the step. The first step is a regular MARK-TIME step.

Figure 210—The second step is a regular MARK-TIME step.

Figure 211—The third step is a regular MARK-TIME step.

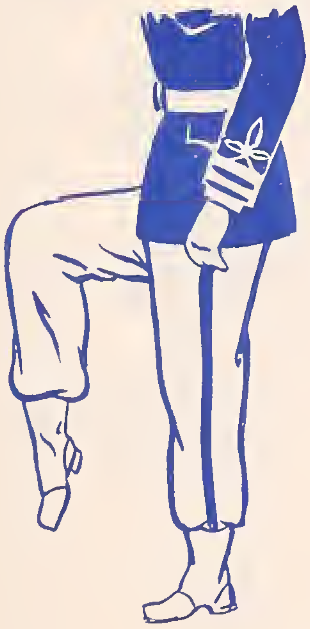


Figure 212

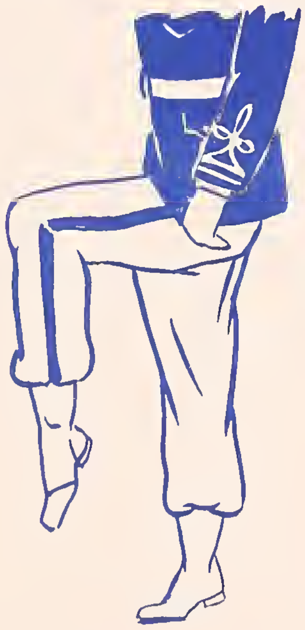


Figure 213

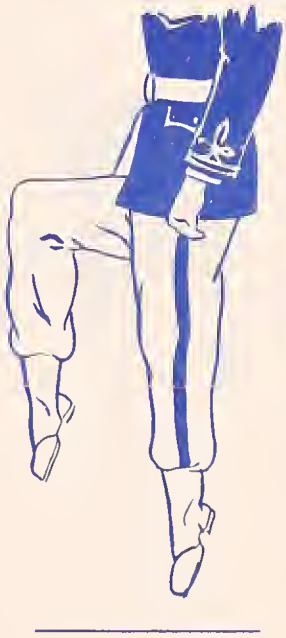


Figure 214

Figure 212—The fourth step is a regular MARK-TIME step.

Figure 213—The left foot is moved up and down quickly to hit the ground on the afterbeat of four.

Figure 214—With a scissors motion the right foot passes the left foot in the air and hits the ground on five.

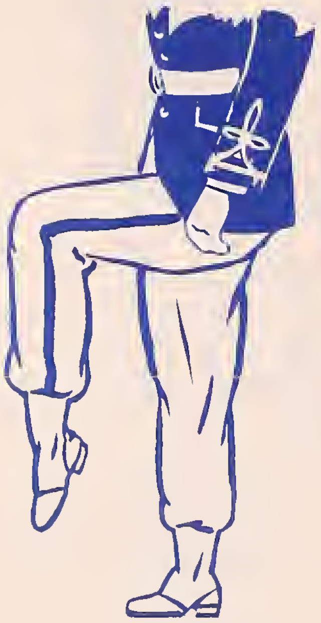


Figure 215

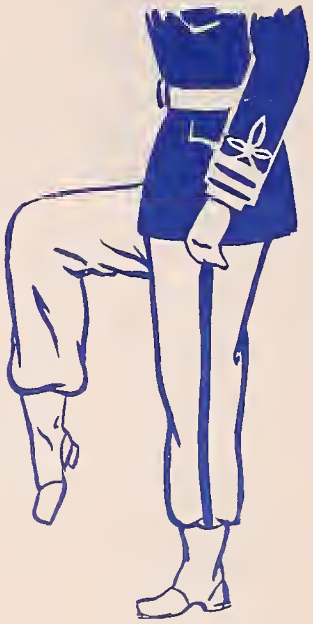


Figure 216

Figure 215—The first step is the regular MARK-TIME step.

Figure 216—The second step is a regular MARK-TIME step.

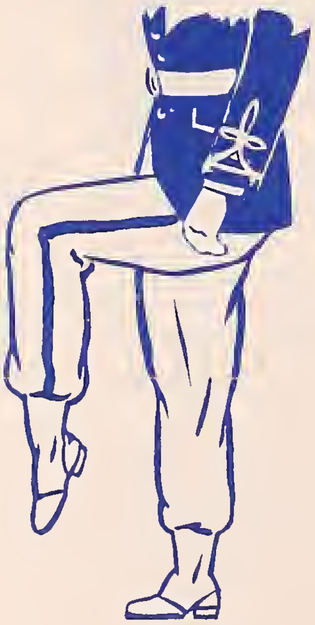


Figure 217

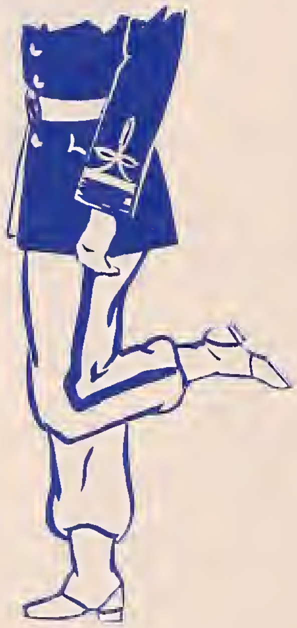


Figure 218

Figure 217—The third step is a regular MARK-TIME step.

Figure 218—During the fourth step the right foot is lifted from the knee in the back. Heel is up and the toe pointed toward the ground.

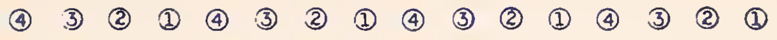


Figure 219

Figure 219—A turn can be executed during the jump, dip or lift. Various movements can be constructed with the regular MARK-TIME plus a turn during the fourth step.

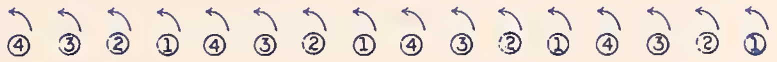


Figure 220

Figure 220—The unit turns during the fourth step of the MARK TIME.

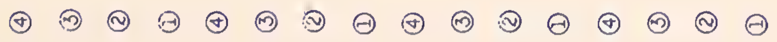


Figure 221

Figure 221—The regular MARK TIME is continued.

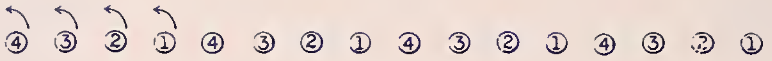


Figure 222

Figure 222—The preceding movements can be used in intervals by sections of the unit. The squad on the left flank turns during the first series.

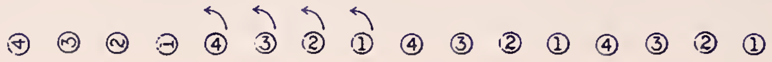


Figure 223

Figure 223—The next squad turns on the second series.

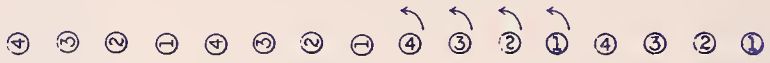


Figure 224

Figure 224—The next squad turns on the third series.

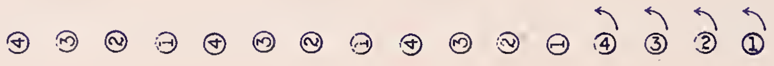


Figure 225

Figure 225—The last squad turns on the fourth series. The movement can be repeated or varied with different designed movement.

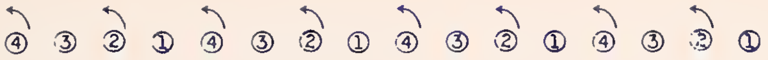


Figure 226

Figure 226—Alternate individuals turn during the first series of the MARK TIME.

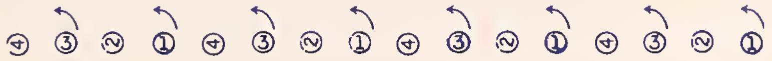


Figure 227

Figure 227—The remaining individuals turn during the second series.

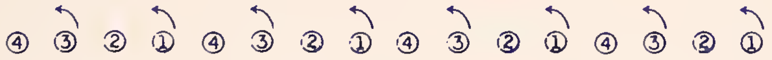


Figure 228

Figure 228—A combination turn during the four counts and a turn during the fourth count can be used. Alternate individuals are turning during the four counts of a regular MARK-TIME step.

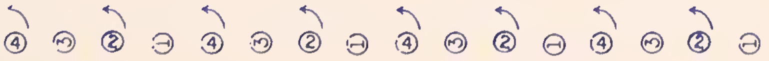


Figure 229

Figure 229—The remaining individuals turn with a jump, dip or lift during the fourth count. The variations are limited in number only by the imagination of the drillmaster.

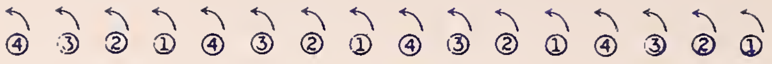


Figure 230

Figure 230—Compound turns are easily coupled with the regular MARK-TIME step. During the first step, a turn is executed on the ball of the right foot.

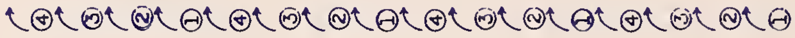


Figure 231

Figure 231—During the second step, a turn is executed on the ball of the left foot.

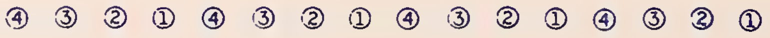


Figure 232

Figure 232—The third and fourth steps are regular MARK-TIME steps. A jump, dip or lift may be introduced for one of these turns. It is also possible to jump, dip or lift both turns. The compound turns are not limited to two successive turns.

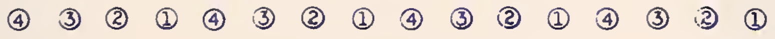


Figure 233

Figure 233—To-the-rear or the 180-degree turn is inserted with the regular MARK TIME very easily. The unit executes the first three steps with regular MARK-TIME steps.

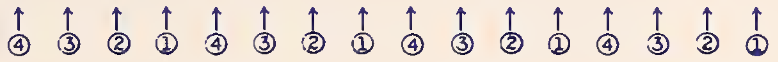


Figure 234

Figure 234—The fourth step is forward, and the weight of the body is shifted to the right foot.

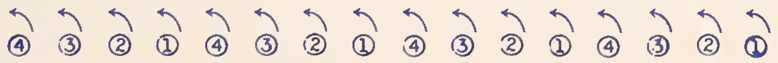


Figure 235

Figure 235—A turn of 180 degrees to the left is executed on the ball of the right foot as the left leg executes a regular MARK-TIME step. The series can be repeated in the same or changed rhythms. The movement can also be executed by using a backward step to precede the turn.

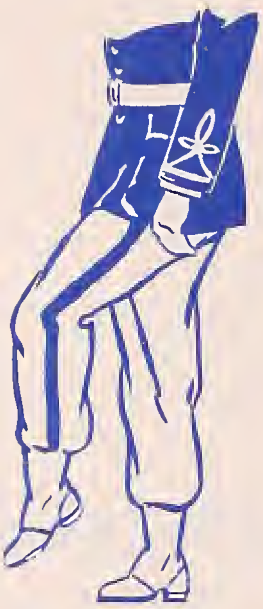


Figure 236

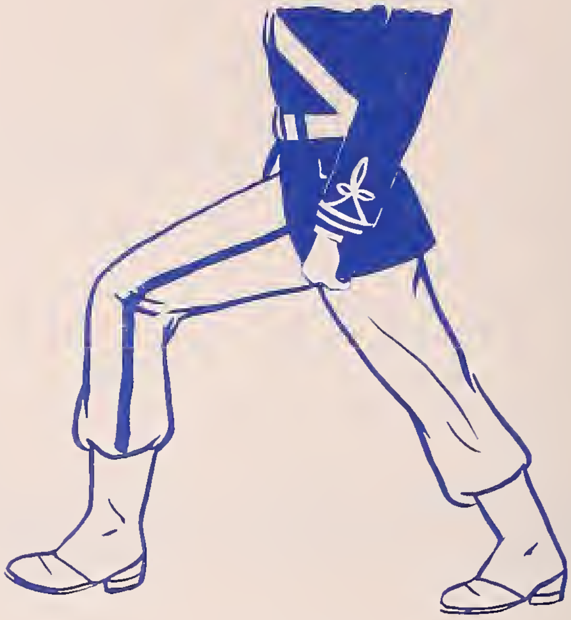


Figure 237

Figure 236—A form of MARK TIME known as the vamp consists of a rhythmic motion with one foot as the other foot is held in place. In this movement the right foot is held in place. The left leg is moved forward during the first step.

Figure 237—The left leg remains in position until the second beat.

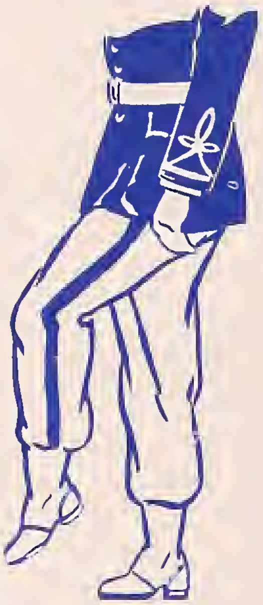


Figure 238

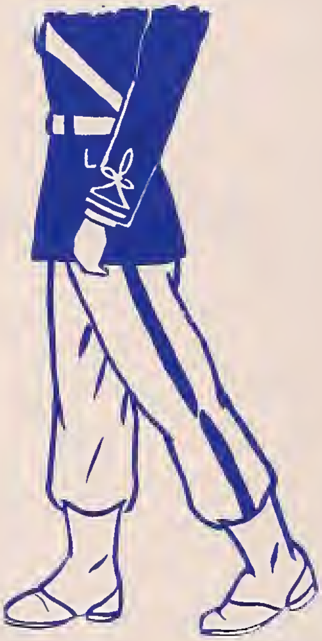


Figure 239

Figure 238—The left leg is lifted and moved backward.

Figure 239—The backward position is reached on the third beat. This forward and hold, backward and hold is a series of four counts. There is movement during every other count.

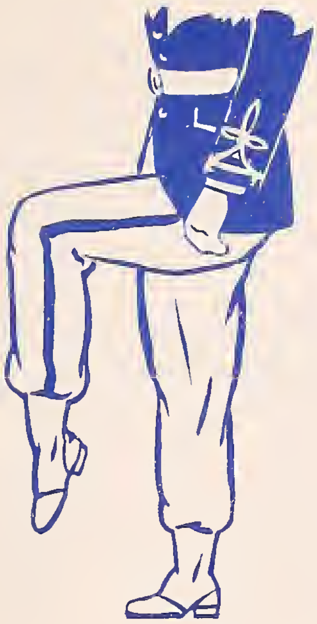


Figure 240

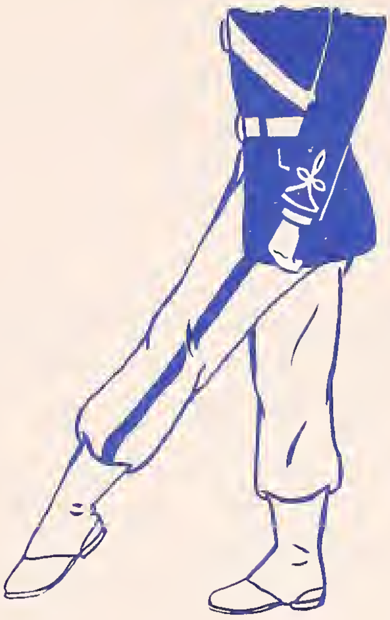


Figure 241

Figure 240—The left leg is moved forward.

Figure 241—The weight of the body remains on the right foot.

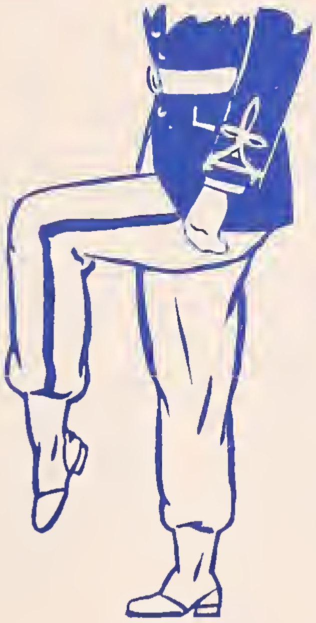


Figure 242

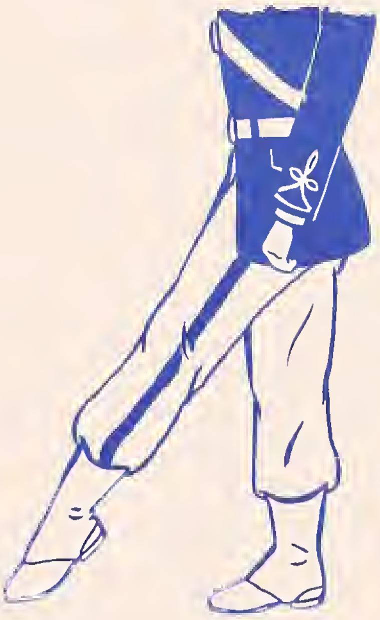


Figure 243

Figure 242—The left leg is lifted and lowered rhythmically.

Figure 243—A two-count series can be used for this vamp. The left foot would be lifted and tapped on the ground every other count.

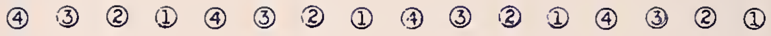


Figure 244—Combining the turn with the vamp enlarges the scope of possibilities in this area. The weight is on the right foot, and the left foot is forward as in the preceding figures.

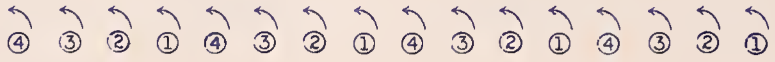


Figure 245—During the fourth count, the individuals turn on the ball of the right foot with the lifting of the left leg and assume the same position in the new direction.

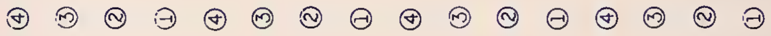


Figure 246—The position in the new direction is held for three counts.

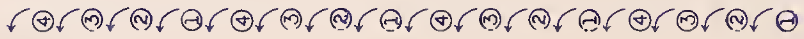


Figure 247—The turn is again executed during the fourth count. The turns can vary in amount and direction.

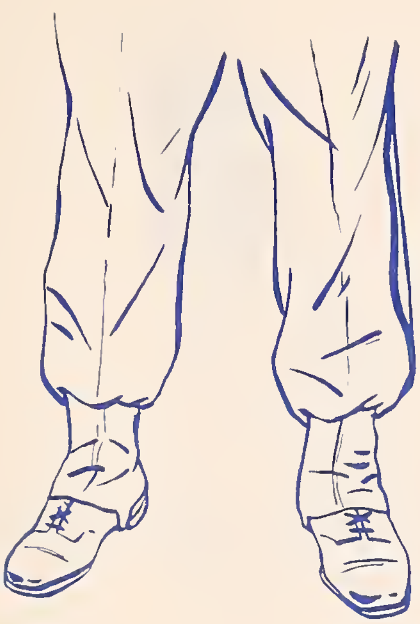


Figure 248

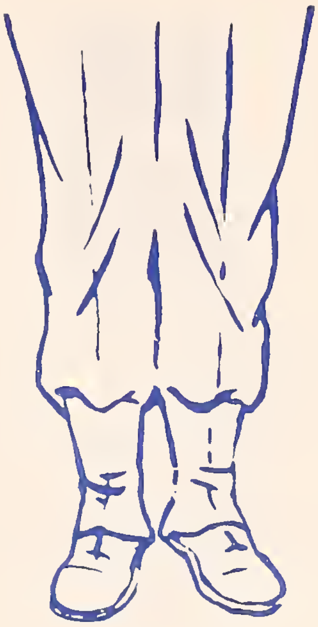


Figure 249

Figure 248—The left leg is lifted in a regular MARK-TIME step and shifted to the left.

Figure 249—The right leg is brought to standing position or any desirable position next to the left

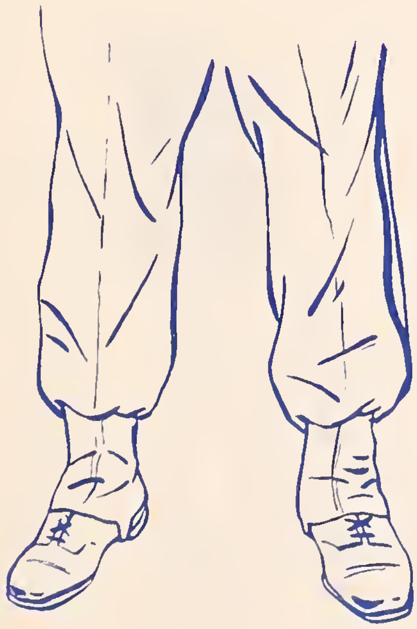


Figure 250

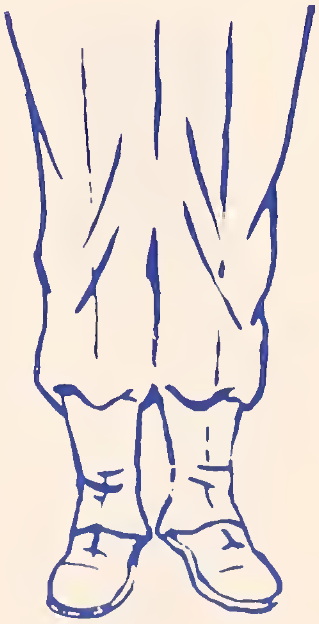


Figure 251

Figure 250—The right leg is now lifted in a regular MARK-TIME step and shifted to the right.

Figure 251—The left leg is now moved to close with the right leg. If the weight of the body is shifted as the feet are spread, the closing can be merely a tap of the toe and a shift back in the other direction.

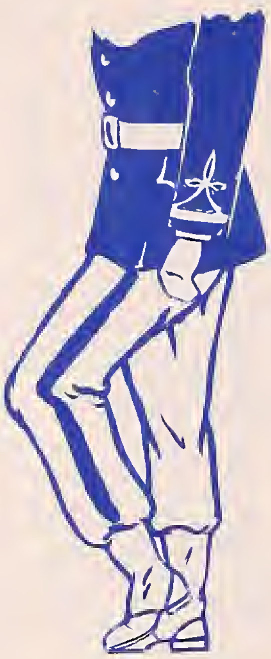


Figure 252

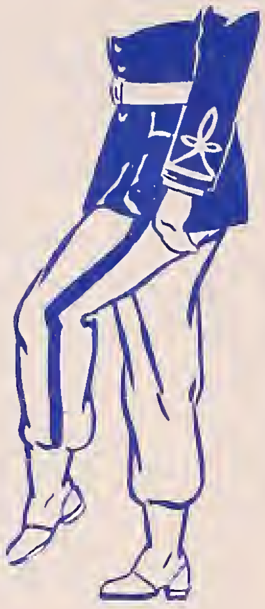


Figure 253

Figure 252—The cadence can be tapped with either foot. The weight of the body would remain on one foot. The other foot would be lifted and tapped on the ground in cadence or in rhythm.

Figure 253—The left leg and foot are lifted to reach the peak of the lift on an after beat.

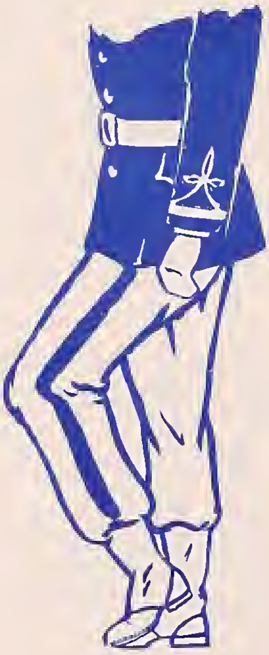


Figure 254

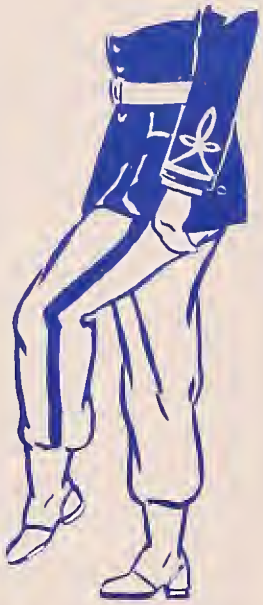


Figure 255

Figure 254—The left toe touches the ground for a tap on the beat.

Figure 255—Repetition of the tap occurs on every beat or on a series of regular patterns of beats. Syncopation can be used if the unit is musically sensitive.

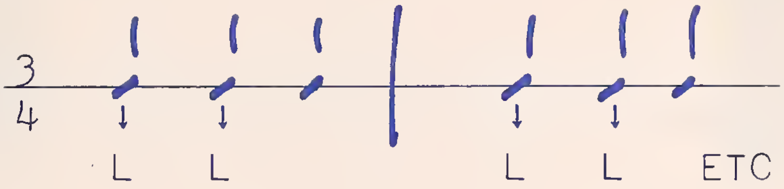


Figure 256

Figure 256—A musical illustration of the above vamp shows one of the possibilities in using the three-four time. The tap is used for the first and second beats. The foot remains dormant on the third beat.

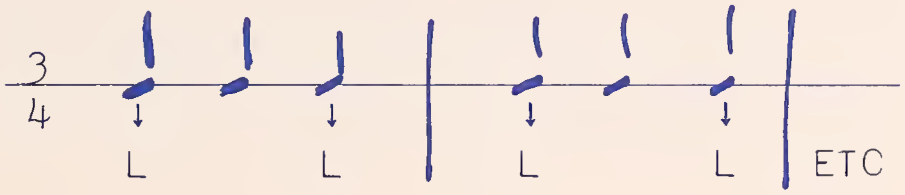


Figure 257

Figure 257—Using the same technique as in the above figure, the foot taps the first and third beats of the three-four measure.

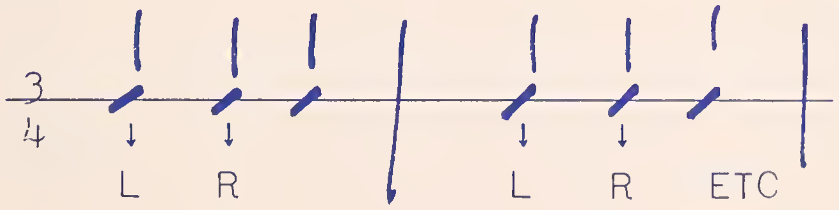


Figure 258

Figure 258—The measure, of course, could be used in the same rhythmic way for the regular MARK-TIME step.

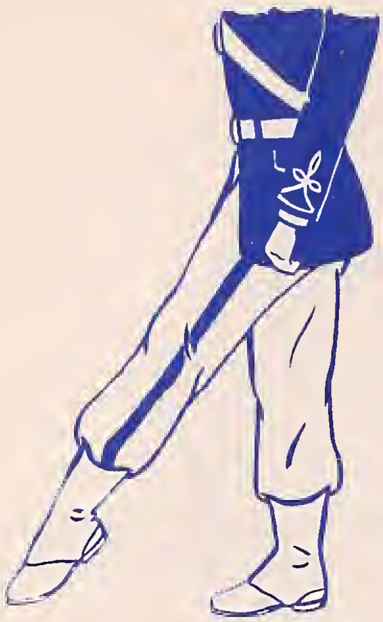


Figure 259

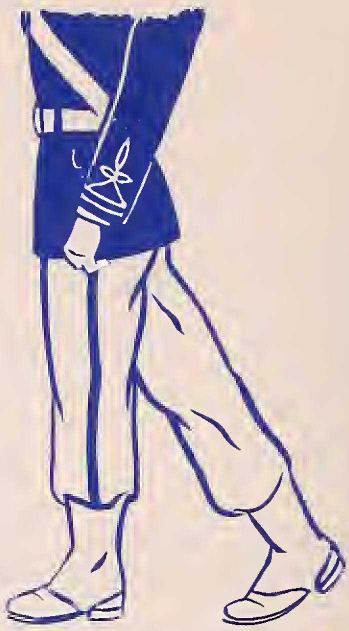


Figure 260

Figure 259—Another variation of the MARK TIME is the rock. The rock consists of shifting of the body weight from foot to foot while in the stride position. The weight is on the right foot.

Figure 260—The weight has been shifted to the left foot.

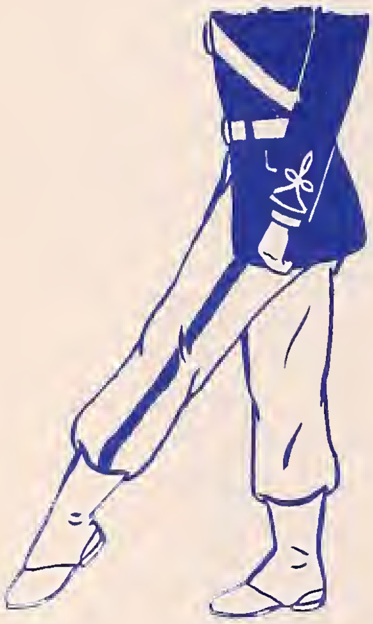


Figure 261

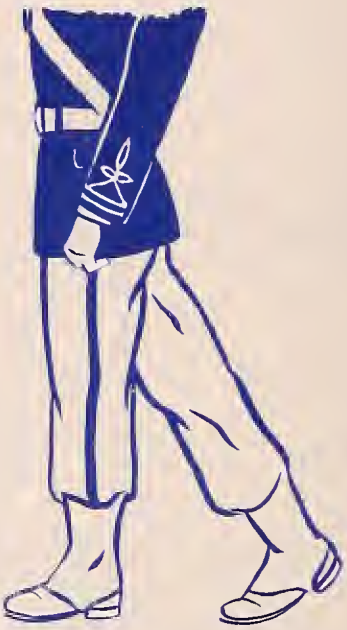


Figure 262

Figure 261—The weight has shifted to the right foot.

Figure 262—The weight has shifted to the left foot. The rock can be used with the shifting occurring every count, every other count, etc. Also, rhythm figures can be worked out for the rock and include half-count movements.

Forward March

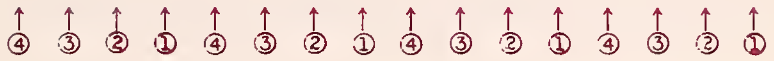


Figure 263

Figure 263—The entire unit moves forward one step.

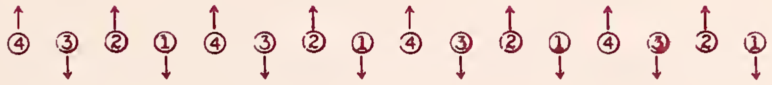


Figure 264

Figure 264—Alternate individuals move backward one step as the remaining members continue forward.

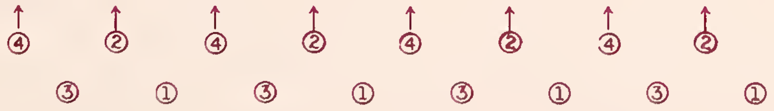


Figure 265

Figure 265—One section is moving forward. The other section can remain in position or move, according to the demands of the drill movement. This is a variation of the fast break. The use of contrasting motions separate the sections at twice the speed of a FORWARD MARCH by one section as the other section remains standing.

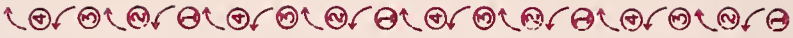


Figure 266

Figure 266—Another method of using the fast break is the turn on the initial step of the FORWARD MARCH. Alternate individuals turn in opposite directions.

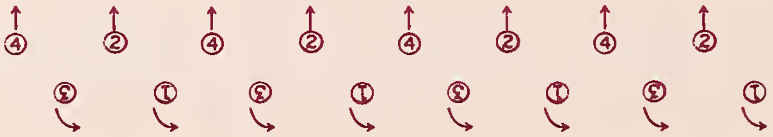


Figure 267

Figure 267—One section continues forward in the new direction. The other section executes a second turn to resume the original position.

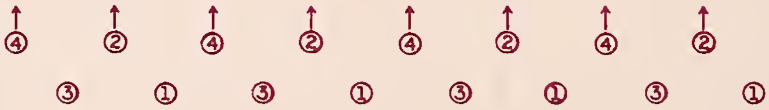


Figure 268

Figure 268—Further movement depends upon the demands of the drill.

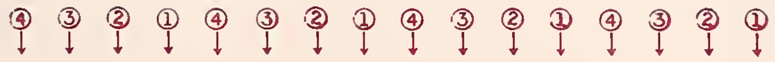


Figure 269

Figure 269—The unit moves backward one step.

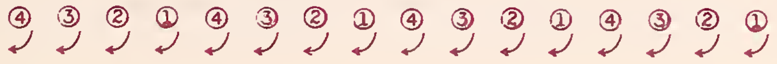


Figure 270

Figure 270—During the second step the unit turns 180 degrees on the ball of the left foot.

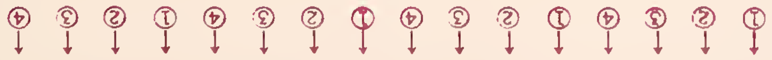


Figure 271

Figure 271—The unit moves in the new direction.

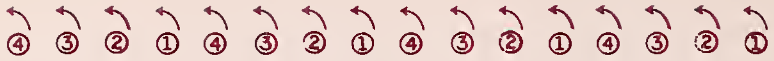


Figure 272

Figure 272—The unit turns 90 degrees to the left on the ball of the right foot and steps backward.

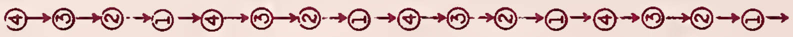


Figure 273

Figure 273—The unit continues backward for a definite number of steps.

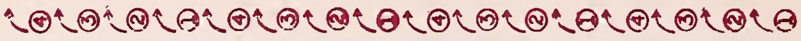


Figure 274

Figure 274—The unit turns 90 degrees to the right on the ball of the right foot.

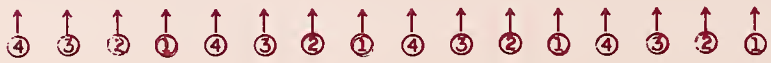


Figure 275

Figure 275—FORWARD MARCH after a slide to the right.

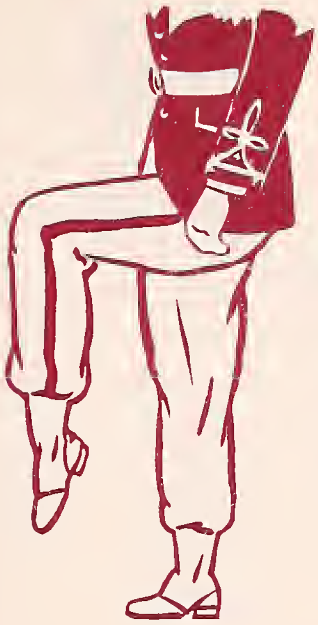


Figure 276

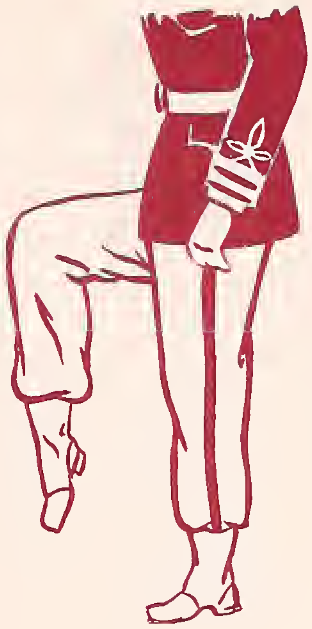


Figure 277

Figure 276—The first step is a regular mark-time step.

Figure 277—The second step is a regular mark-time step.

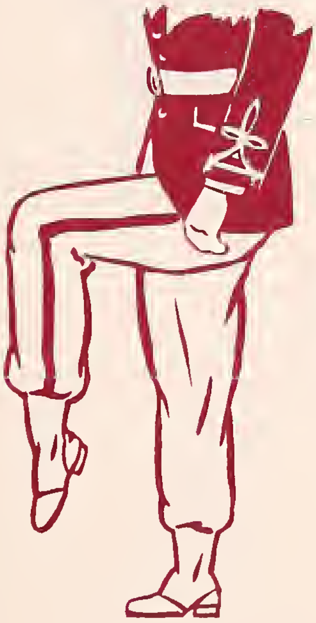


Figure 278

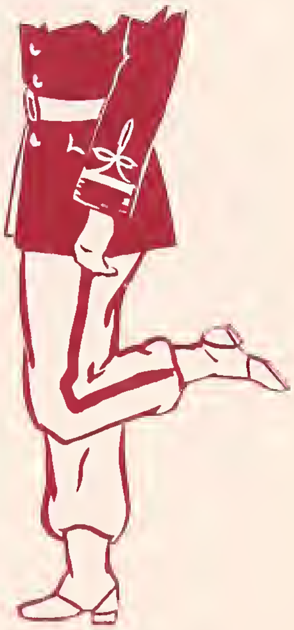


Figure 279

Figure 278—The third step is a regular mark-time step.

Figure 279—During the fourth step, the knees are locked and the lower right leg is lifted in the back and brought down hard. The first step of the FORWARD MARCH with the left foot follows the right-foot thump.

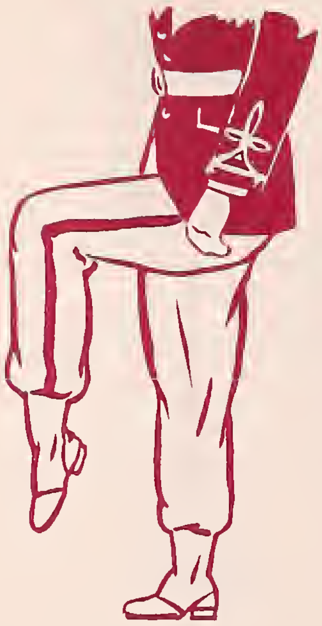


Figure 280

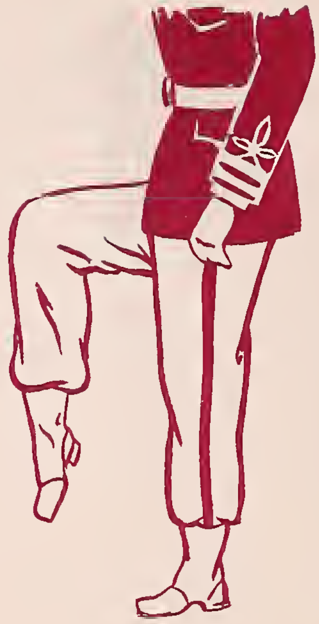


Figure 281

Figure 280—The first step is regular mark-time step.

Figure 281—The second step is a regular mark-time step.

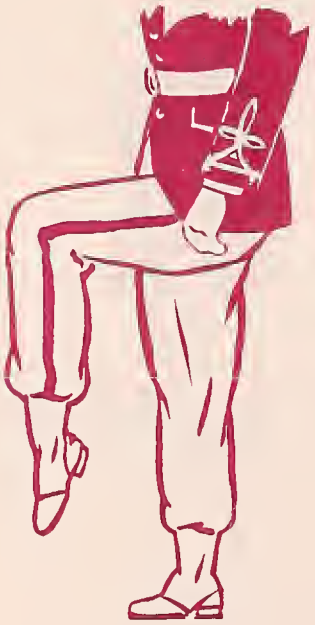


Figure 282

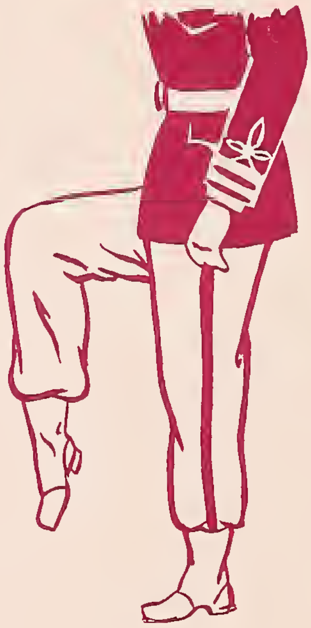


Figure 283

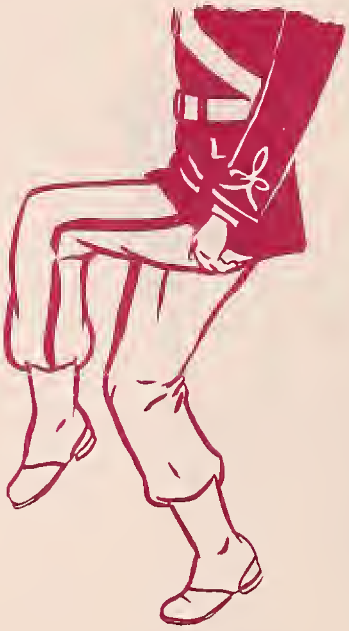


Figure 284

Figure 282 —The third step is a regular mark-time step.

Figure 283—The fourth step of the mark time is a regular step.

Figure 284—During the fifth step, the left knee is broken forward; and the body is lowered in a dip. The body should not lean forward or backward during the dip. The first step of the FORWARD MARCH with the left foot follows the dip.

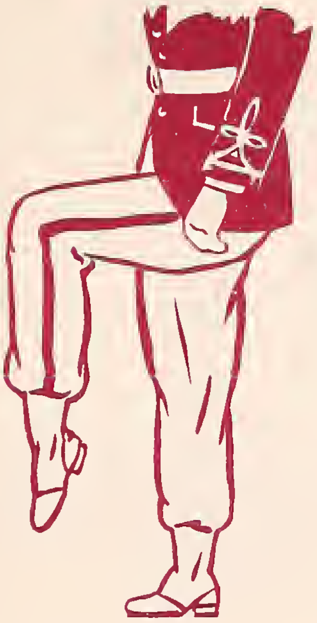


Figure 285

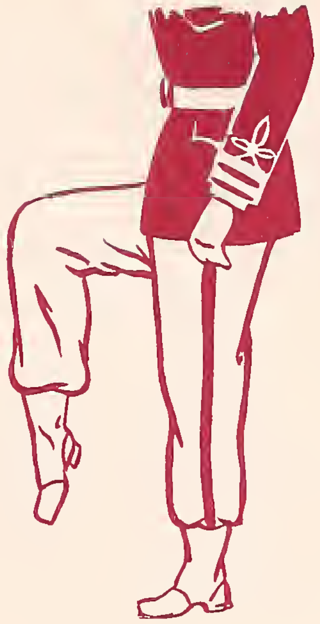


Figure 286

Figure 285—The first step of the mark time is a regular step.

Figure 286—The second step of the mark time is a regular step.

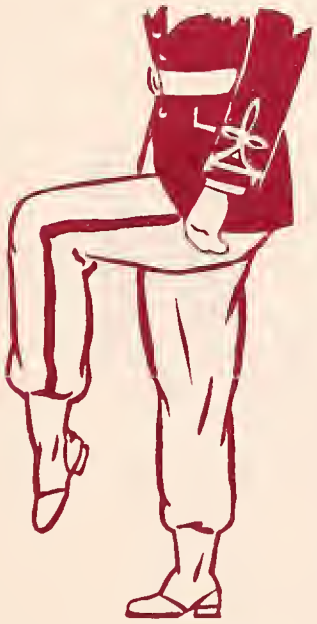


Figure 287

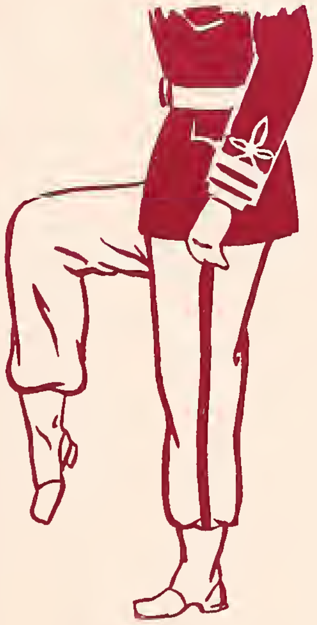


Figure 288

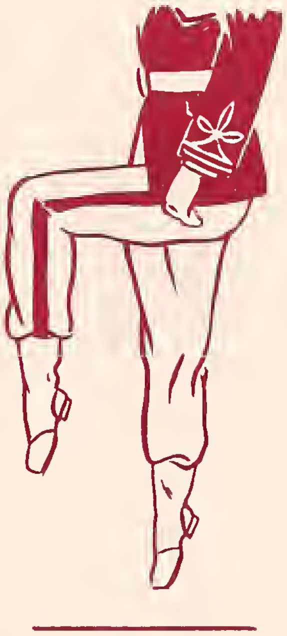


Figure 289

Figure 287—The third step of the mark time is a regular step.

Figure 288—The fourth step of the mark time is a regular step.

Figure 289—During the fifth step a standard jump is executed. As the left leg is lifted, the right foot also leaves the ground in a jump. The right foot returns to the ground on the after beat of four, and the left foot hits the ground in regular cadence.

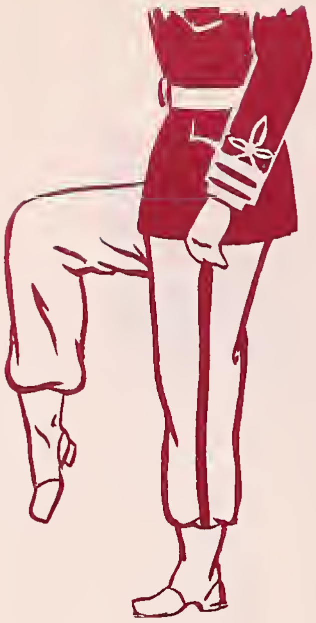


Figure 290

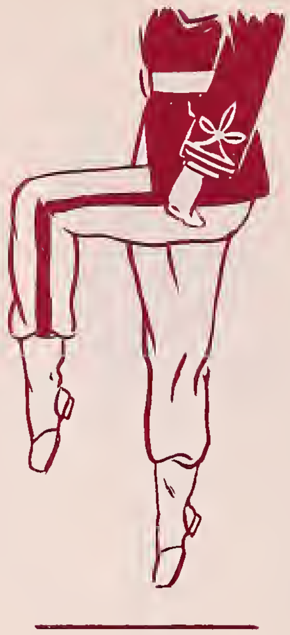


Figure 291

Figure 290—The bicycle jump changes the step; but if the entire unit executes the jump at the same time, the unit will be in step with each other. If music is used, the music must be arranged for the jump; or the step must be changed twice to get back in with the music. The fourth step of the mark time is a regular step.

Figure 291—The fifth and sixth steps are taken at double speed, and the feet pass each other in the air in a scissor action. The left foot hits the ground on the after beat.

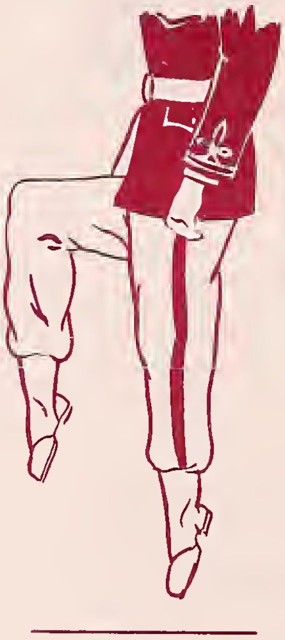


Figure 292

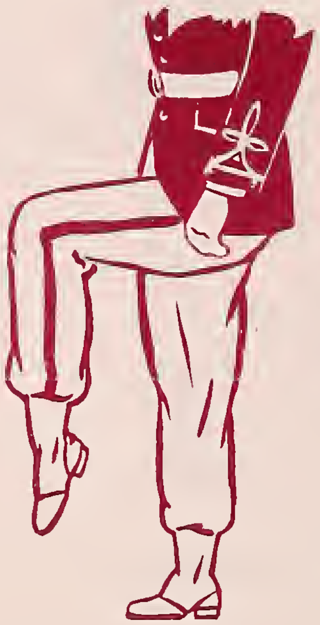


Figure 293

Figure 292—The right foot hits the ground on the fifth beat.

Figure 293—The first step of FORWARD MARCH is made during the sixth count with the left foot.

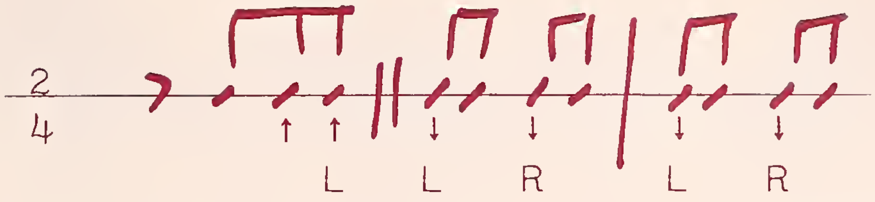


Figure 294

Figure 294—By adding an extra half count to the measure before the step-off, a drag can be used during the first step forward. The lift of the leg is made during two of the eighth notes, and the down strike is made during the third eighth note.

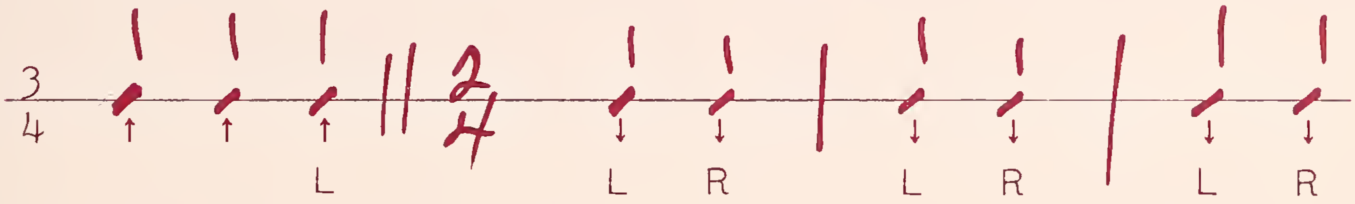


Figure 295

Figure 295—The left leg lift is dragged for two full counts. The first step would be completed on the first beat of the two-four time.

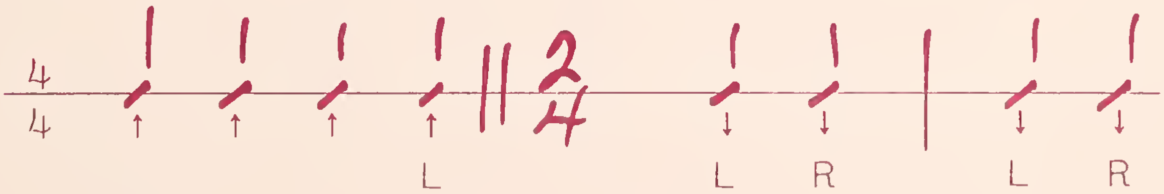


Figure 296

Figure 296—The left leg is dragged for three full counts, and the first step is completed on the first beat of the two-four time.

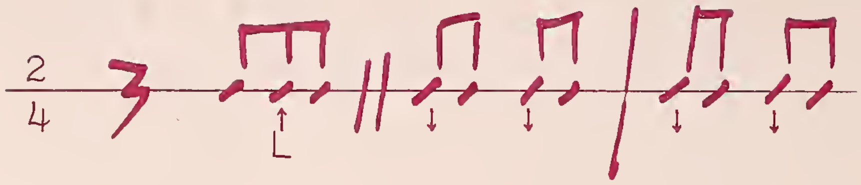


Figure 297

Figure 297—A half-count freeze is executed with the added half count in time. The knee is held in the lift position and returned to the ground on the first beat of the next measure.

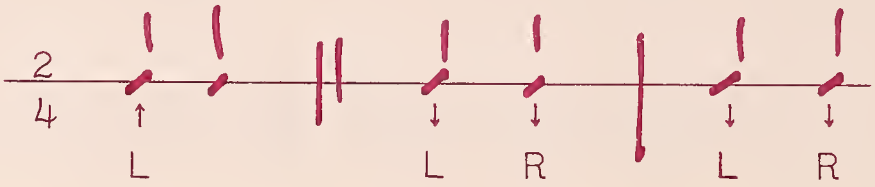


Figure 298

Figure 298—The left knee reaches the peak of the lift on the first beat and is held until the after beat of the second beat. This is a one and one-half count freeze. The foot is returned to the ground during the last half count and hits the ground on the first beat of the next measure for the first step of the FORWARD MARCH.

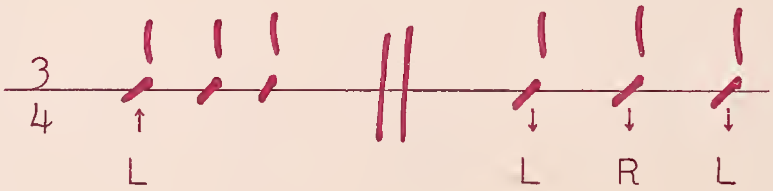


Figure 299

Figure 299—The peak of the lift is reached on the first beat and held for two and one-half counts. The left foot is returned to the ground for the first step of the FORWARD MARCH on the first beat of the next measure.

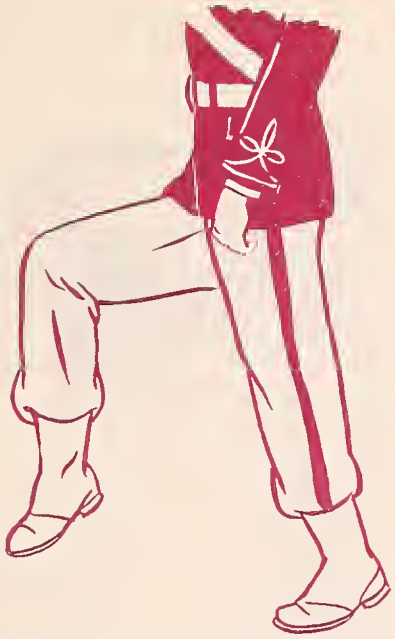


Figure 300

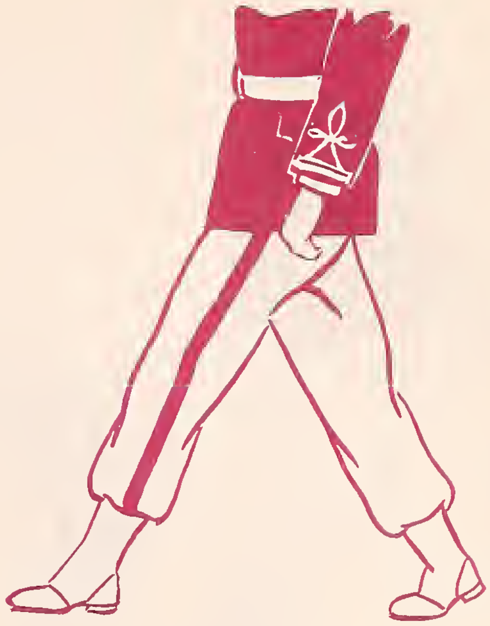


Figure 301

Figure 300—A lift may be used during the first step of the FORWARD MARCH. The weight of the body is pushed up from the ball of the right foot. After the peak of the knee and body lift, the body weight is thrown forward to complete the first step.

Figure 301—The first step is completed without a change in the step.

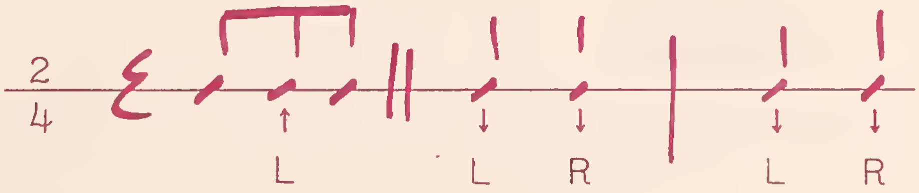


Figure 302

Figure 302—A short hold is possible at the peak of the lift, which would alter the value of the count before the first measure of FORWARD MARCH. An extra half count will fit the situation and give a different look to the FORWARD MARCH.

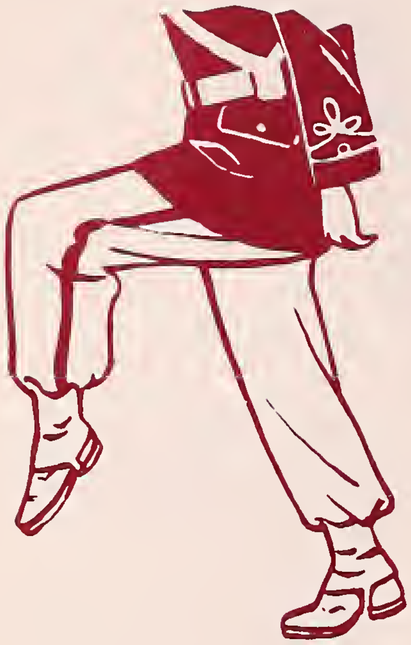


Figure 303

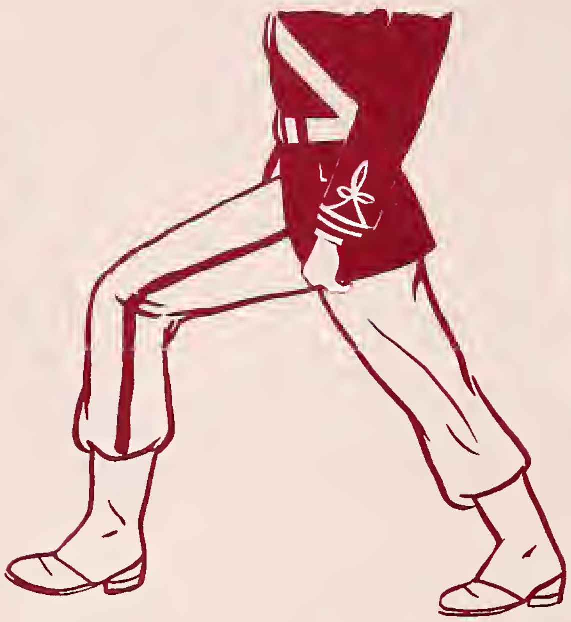


Figure 304

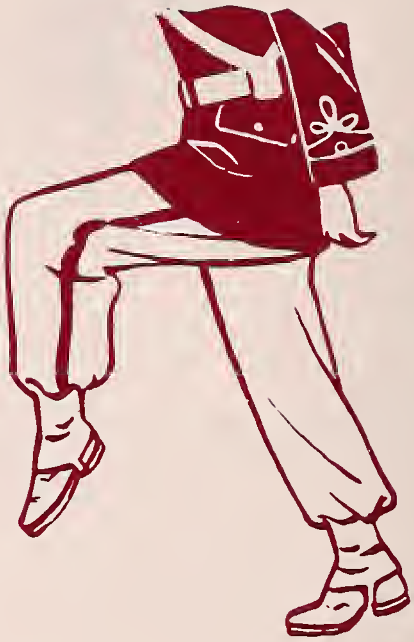


Figure 305

Figure 303—The first step is taken twice; once from a standing position and once from the freeze position.

Figure 304—The freeze can be of any length that will fit the needs of the drill movement.

Figure 305—The leg is lifted and replaced to continue the FORWARD MARCH.

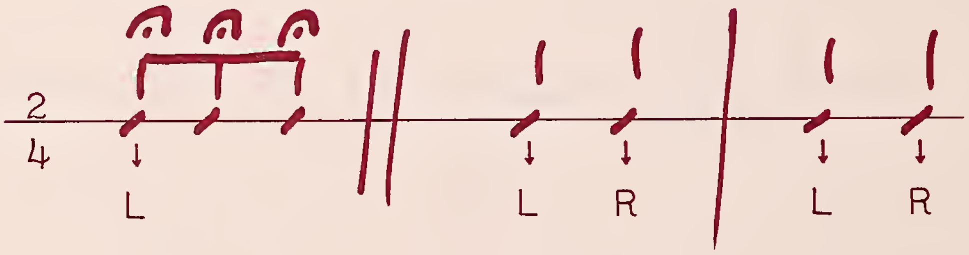


Figure 306

Figure 306—The above freeze can be used with many different music combinations. This series of fermatas is an application that could be used. The first note and the completion of the first step occur at the same time. The freeze is broken after the third fermata and the first step taken again.

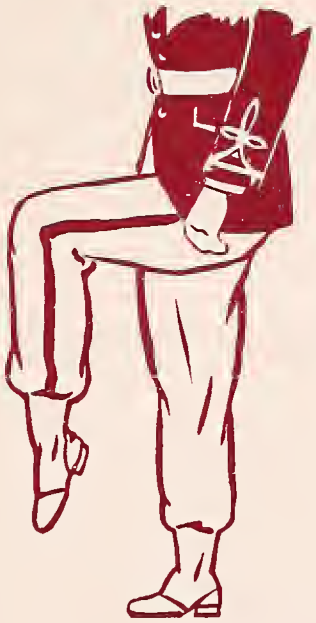


Figure 307

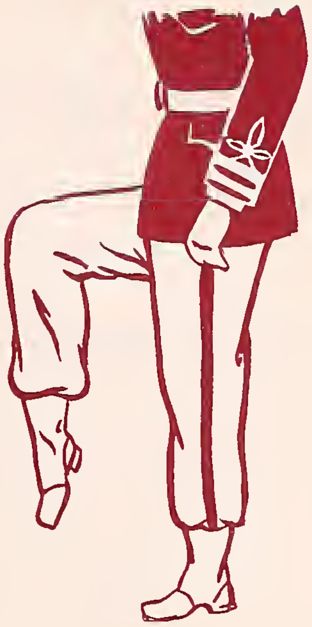


Figure 308

Figure 307—The first step is a regular mark-time step.

Figure 308—The second step is a regular mark-time step.

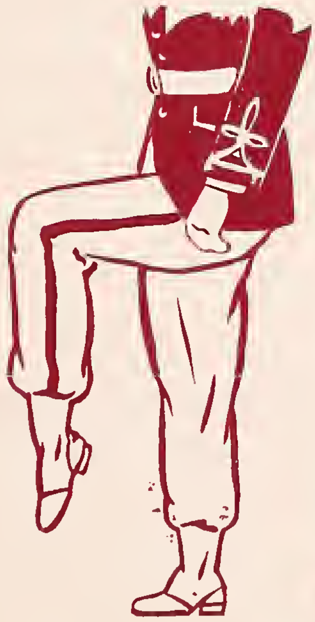


Figure 309

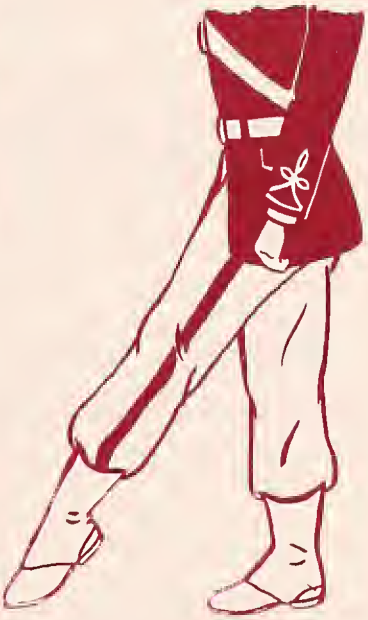


Figure 310

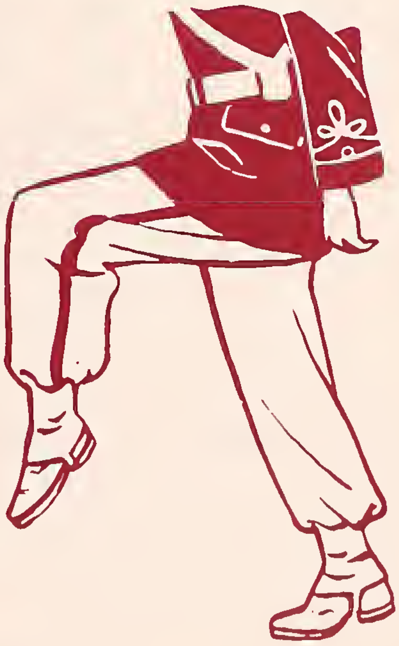


Figure 311

Figure 309—The third step is a regular mark-time step.

Figure 310—During the fourth step the right foot is carried to the back, and the weight is shifted to the right foot.

Figure 311—The fifth step is the FORWARD-MARCH step.

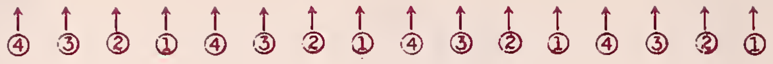


Figure 312

Figure 312—The unit executes a step forward with the right foot.

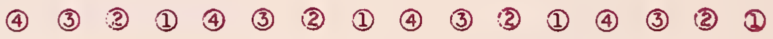


Figure 313

Figure 313—A freeze is held until the fourth count.

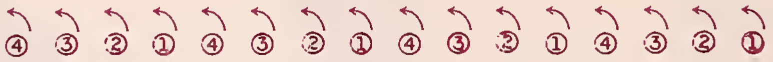


Figure 314

Figure 314—A 90-degree turn is executed during the fifth count on the ball of the right foot.

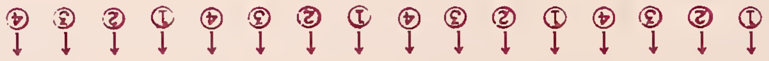


Figure 315

Figure 315—The unit executes FORWARD-MARCH in the new direction.

FORWARD MARCH

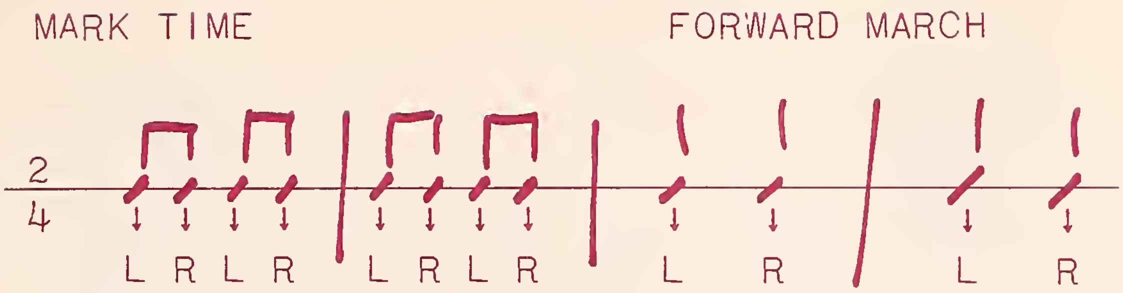


Figure 316

Figure 316—FORWARD MARCH from the mark time with a change in cadence.

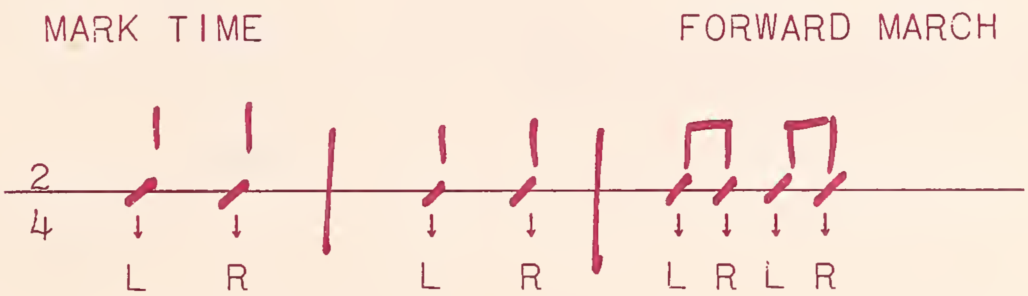


Figure 317

Figure 317—FORWARD MARCH from the mark time with a change in cadence.

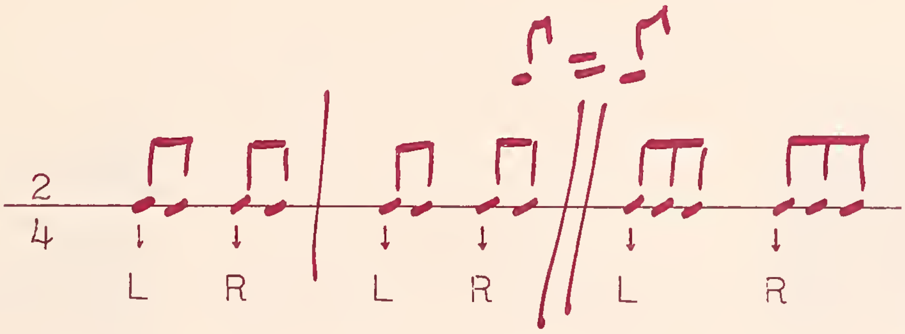


Figure 318

Figure 318—A different change in cadence.

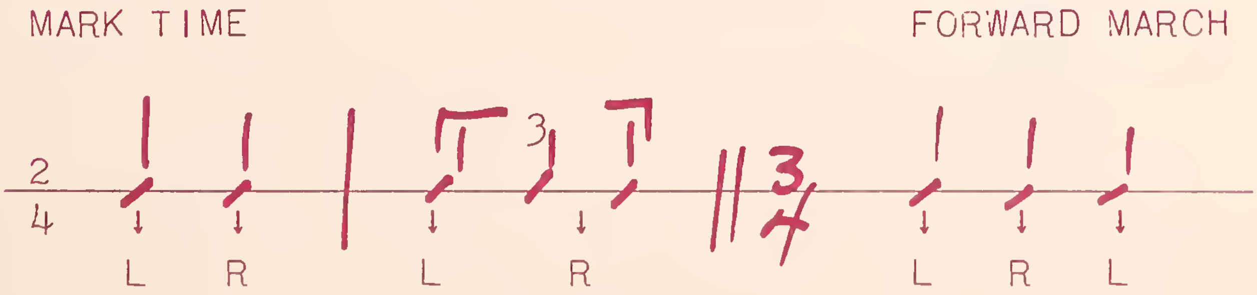


Figure 319

Figure 319—A transition from two-four to three-four with a change in cadence.

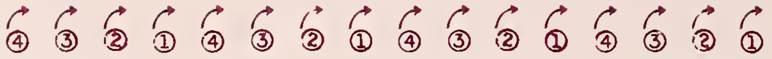


Figure 320

Figure 320—A FORWARD MARCH following a compound turn. The first turn is executed on the ball of the right foot and is a 90-degree turn to the right.

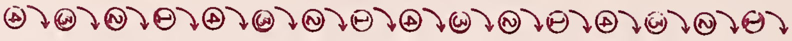


Figure 321

Figure 321—The second turn is on the ball of the left foot and is a 270-degree turn to the right.

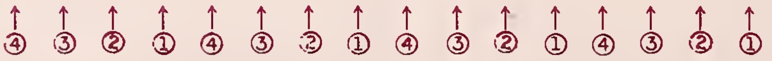


Figure 322

Figure 322—The unit takes the first step in the FORWARD MARCH with the right foot.

Halt

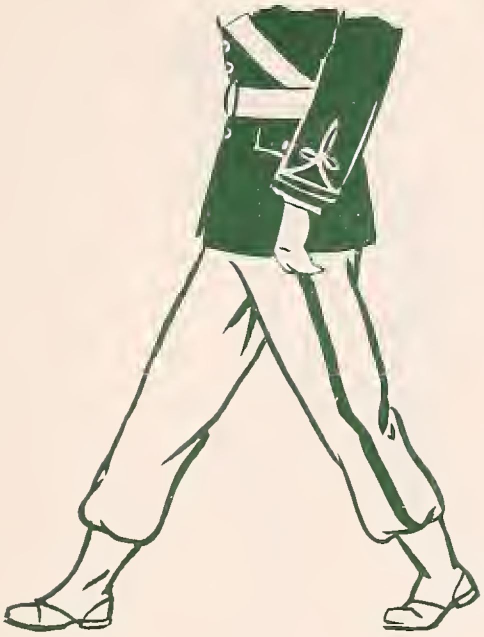


Figure 323

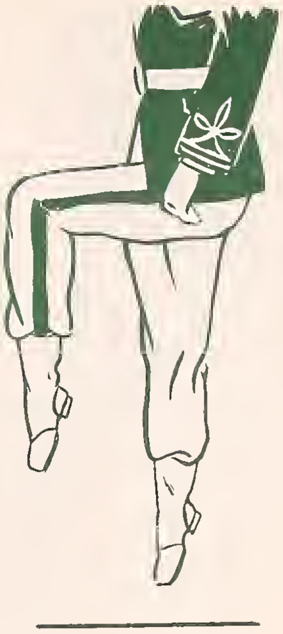


Figure 324

Figure 323—The forward motion of the body is checked with the right foot on the ground.

Figure 324—As the left knee is lifted, the right foot leaves the ground for a standard jump.

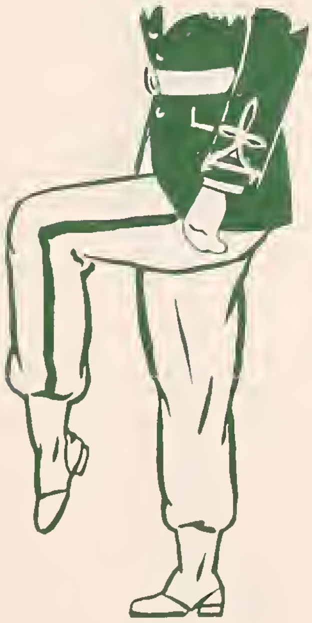


Figure 325

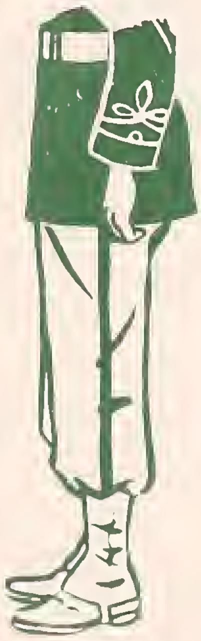


Figure 326

Figure 325—The right foot hits the ground on the after beat.

Figure 326—The left foot is placed in standing position to complete the HALT.

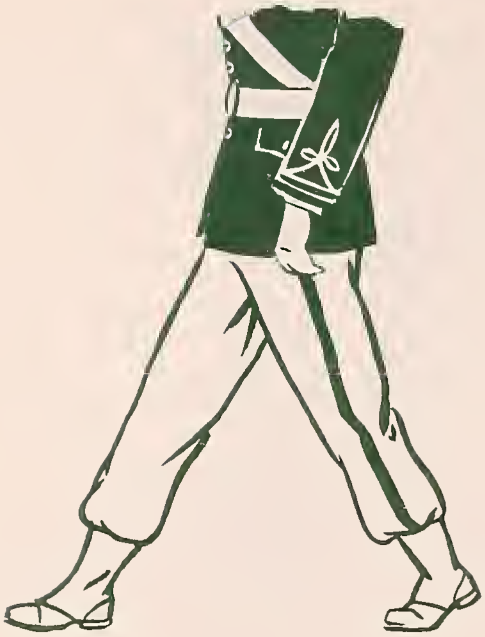


Figure 327

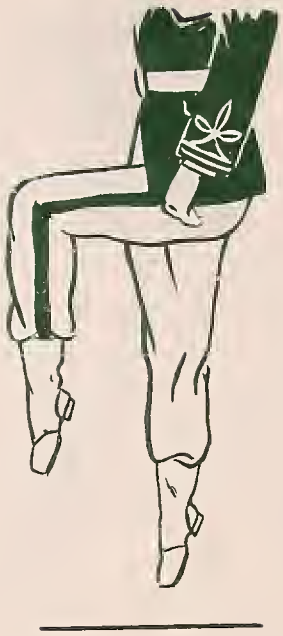


Figure 328

Figure 327—The forward motion of the body is checked with the right foot on the ground.
Figure 328—The left leg is lifted quickly and returned to the ground in one half count.

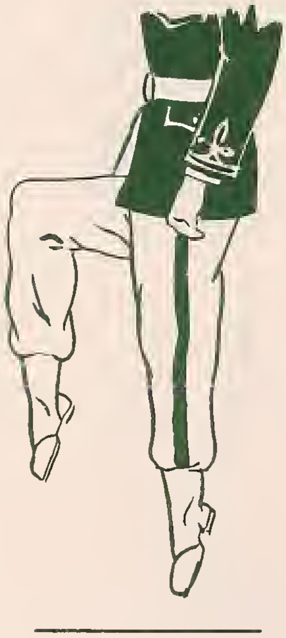


Figure 329

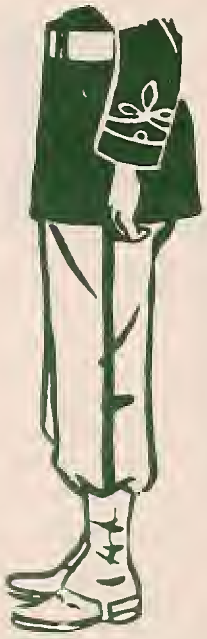


Figure 330

Figure 329—As the left foot is returning to the ground, the right foot is lifted in a scissors motion.
Figure 330—The right foot hits the ground to complete the HALT.

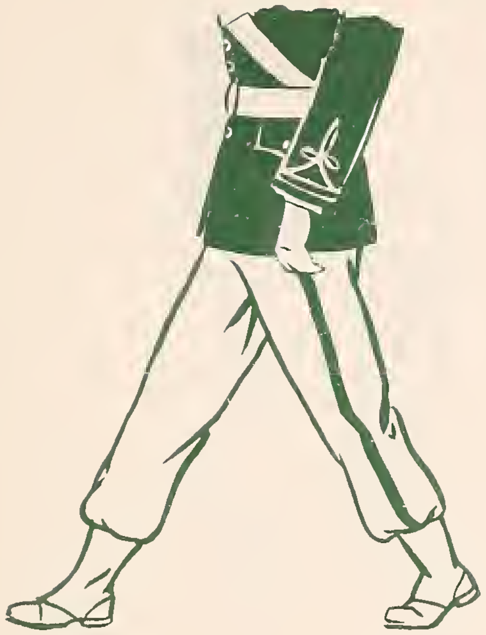


Figure 331

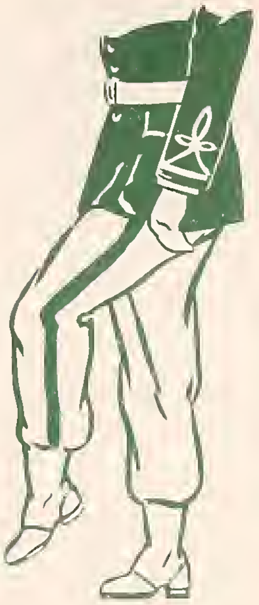


Figure 332

Figure 331—The forward motion of the body is checked with the right foot on the ground.

Figure 332—The left leg is moved forward and lifted in a drag.

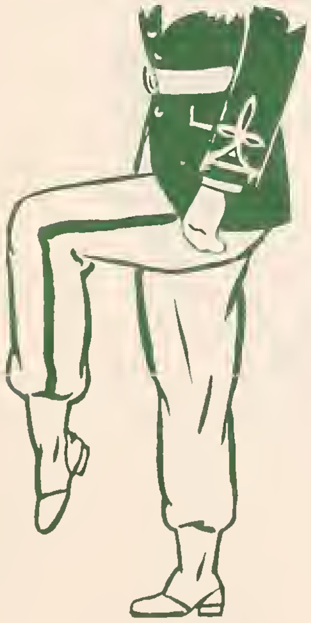


Figure 333

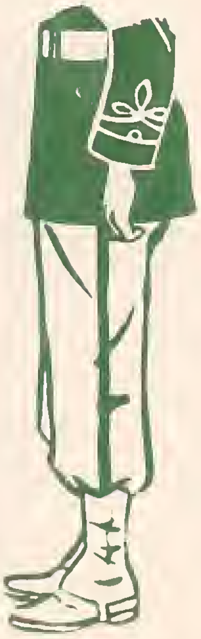


Figure 334

Figure 333—The number of counts used in the drag should be definite.

Figure 334—The left leg is brought down to the standing position from the peak of the lift at normal speed.

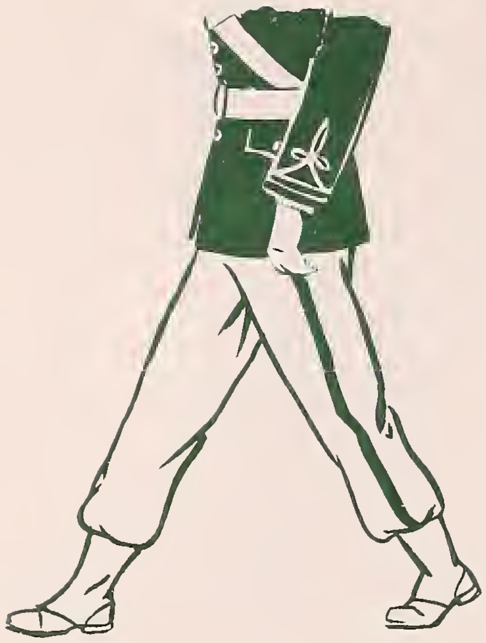


Figure 335

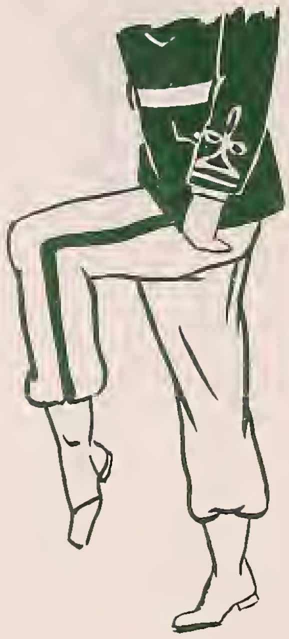


Figure 336

Figure 335—The forward motion of the body is checked with the right foot on the ground.

Figure 336—The left leg is moved to standing position with an extra high lift.

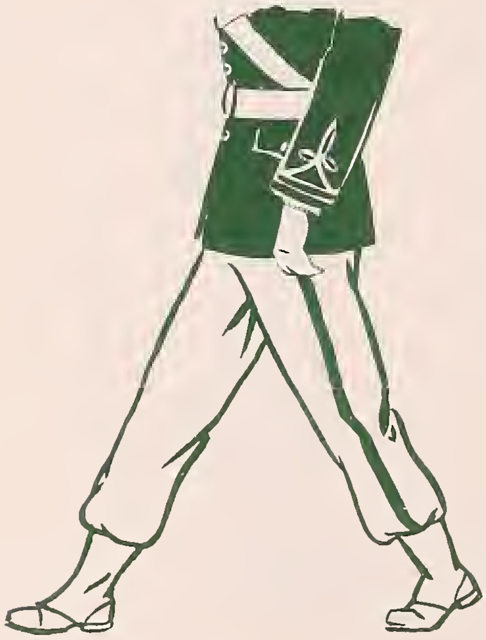


Figure 337

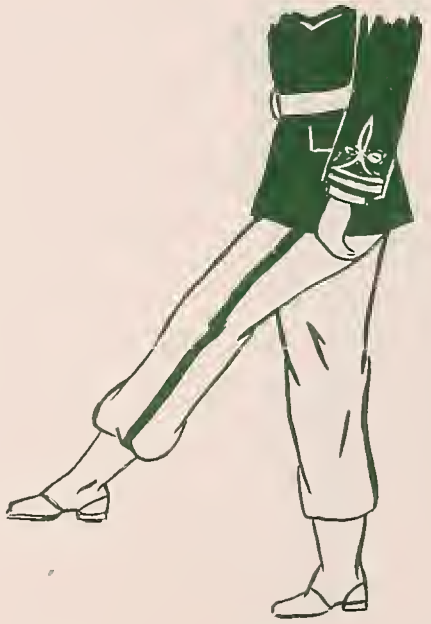


Figure 338

Figure 337—The forward motion of the body is checked with the right foot on the ground.

Figure 338—The left leg is moved to standing position with a straight leg kick to the front and return to the ground with determination.

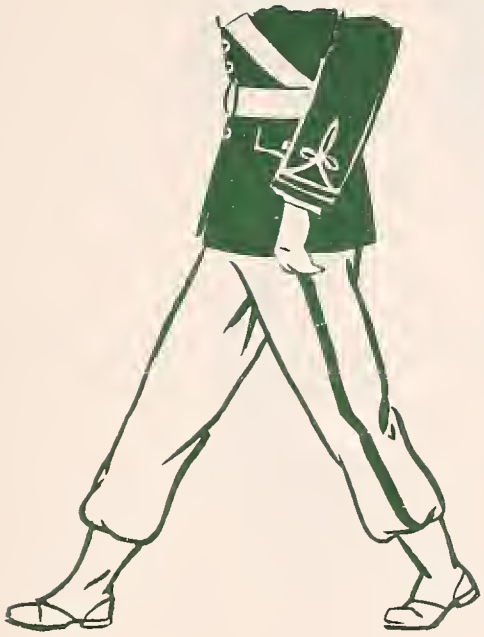


Figure 339

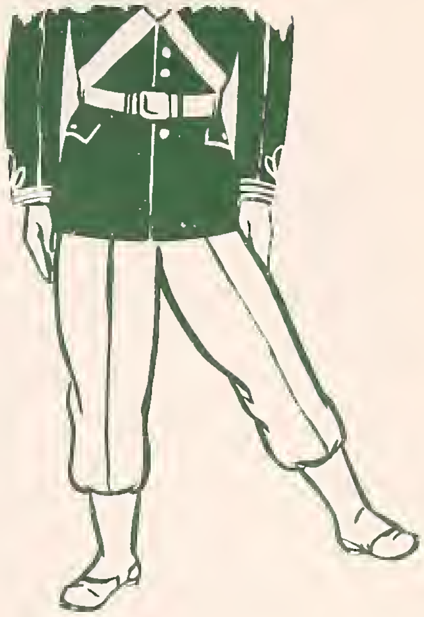


Figure 340

Figure 339—The forward motion of the body is checked with the right foot on the ground.

Figure 340—The left foot is kicked to the outside and brought smartly to the standing position.

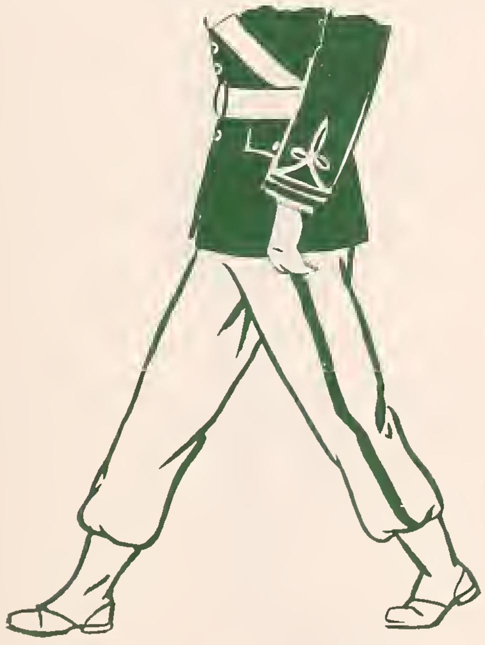


Figure 341

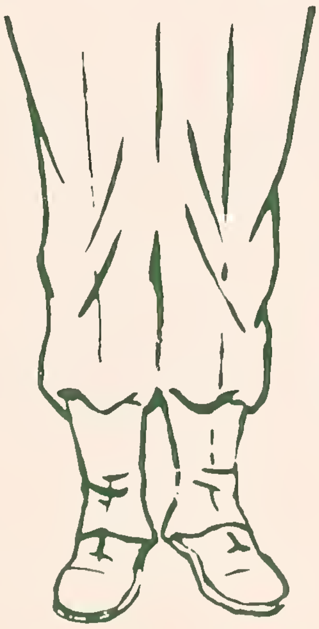


Figure 342

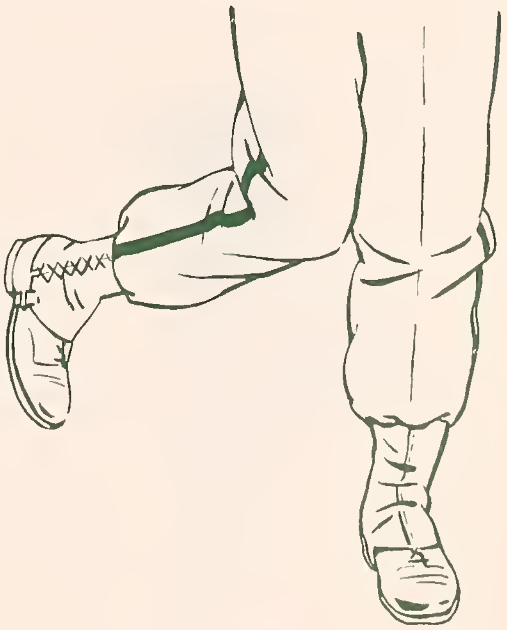


Figure 343

Figure 341—The forward motion of the body is checked with the right foot on the ground.

Figure 342—The left foot is moved to standing position.

Figure 343—The right foot is moved to the outside and toe twisted back and inside and flashed back to standing position.

HALT

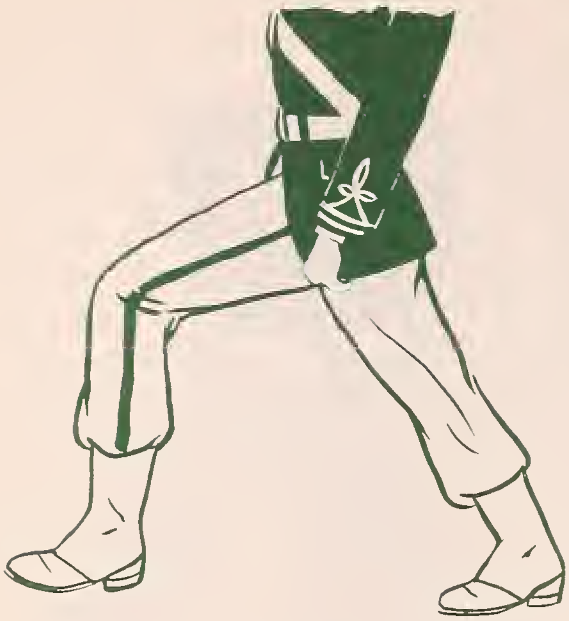


Figure 344

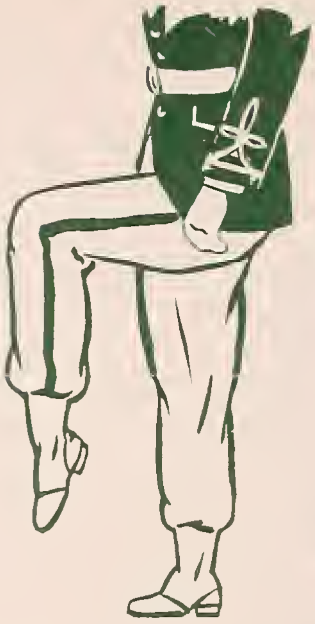


Figure 345

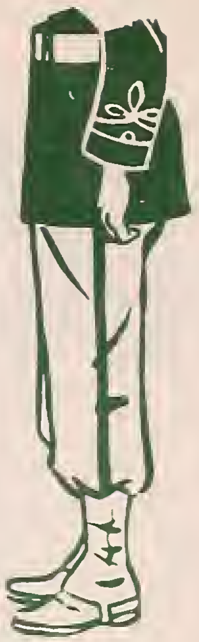


Figure 346

Figure 344—The forward motion of the body is checked with the left foot in a freeze position.

Figure 345—After a definite number of counts, the left leg is lifted and returned to the standing position.

Figure 346—The left leg is moved to the standing position at normal speed.

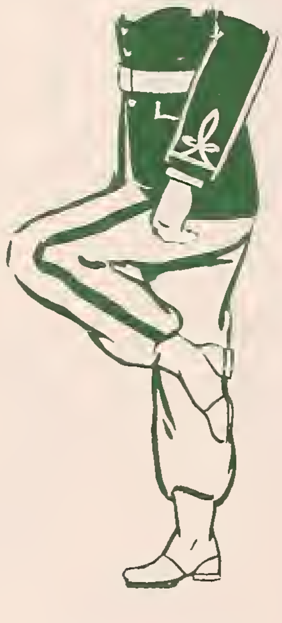


Figure 347

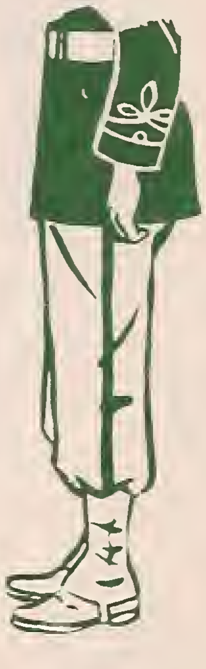


Figure 348

Figure 347—The forward motion of the body is checked with the right foot on the ground. The left ankle is moved to a locked position against the inside of the right knee and held for a half count.

Figure 348—The left foot is moved down to the standing position at normal speed.

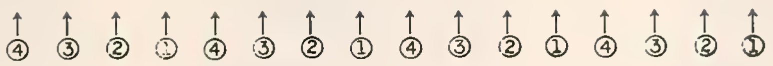


Figure 349

Figure 349—The forward motion is continued through the right step.

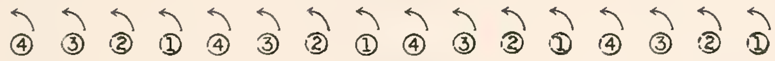


Figure 350

Figure 350—A turn of 180 degrees to the left is executed on the ball of the left foot.

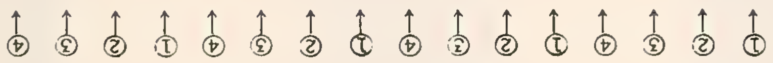


Figure 351

Figure 351—The original direction is maintained with a backward step of the right foot.

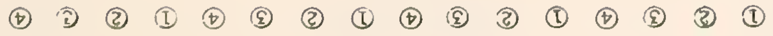


Figure 352

Figure 352—The backward motion of the body is checked on the right foot, and the left foot is moved into the standing position.

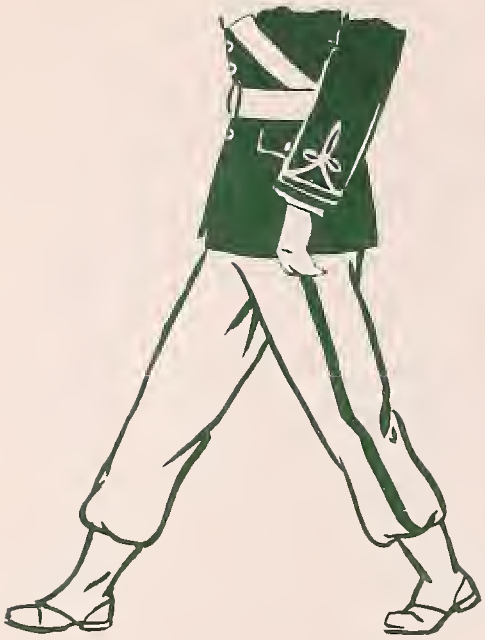


Figure 353

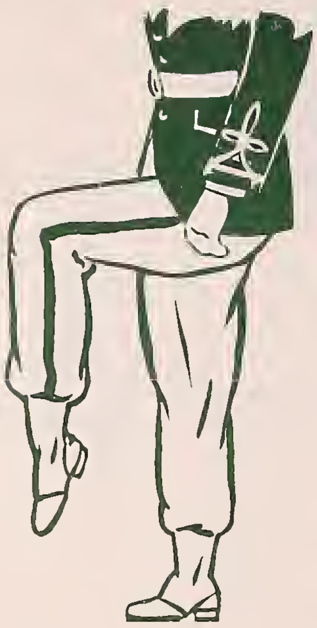


Figure 354

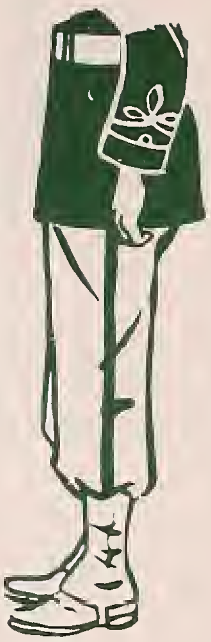


Figure 355

Figure 353—The forward motion of the body is checked with the right foot on the ground.

Figure 354—A step of mark time with the left leg completes the HALT.

Figure 355—The left foot is in the standing position.

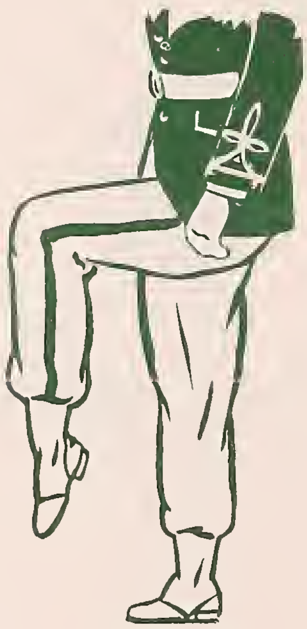


Figure 356

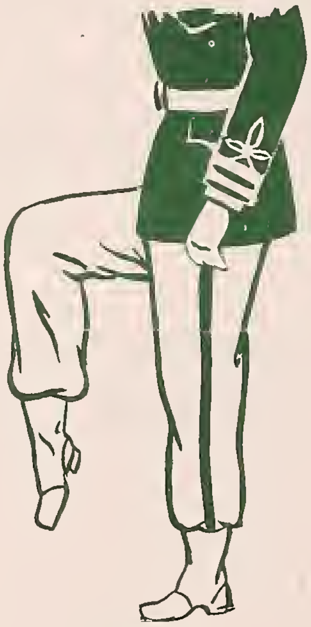


Figure 357

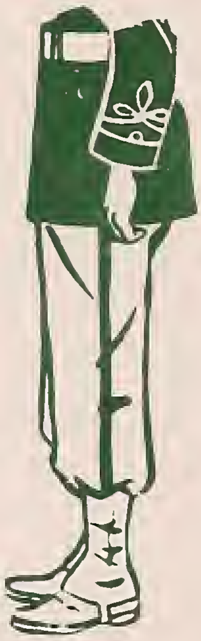


Figure 358

Figure 356—After a definite interval two more steps of mark time are executed.

Figure 357—This is in the nature of a tag ending. Any flash could be added to the first or second HALT.

Figure 358—A change of tempo or drags or freezes would vary the flash in many ways.

HALT

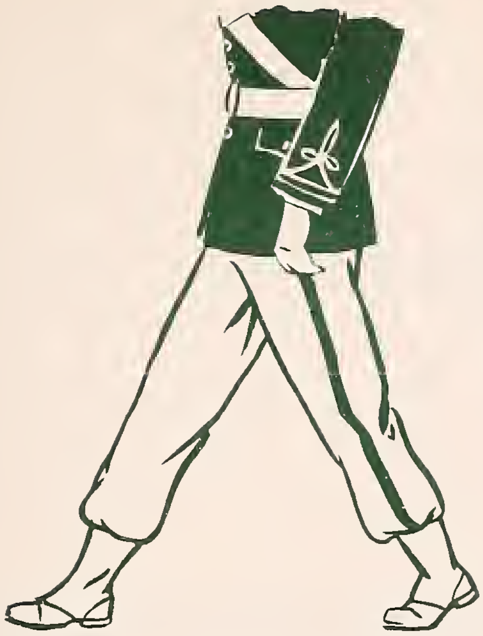


Figure 359

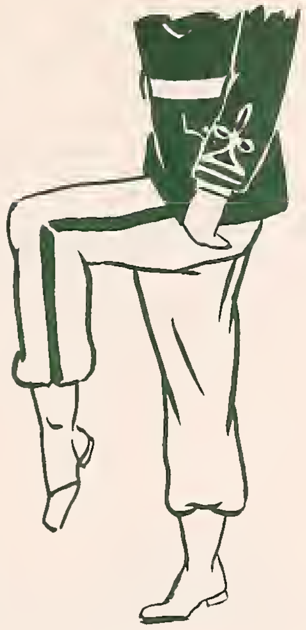


Figure 360

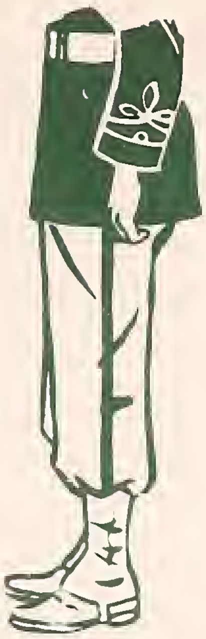


Figure 361

Figure 359—The forward motion of the body is checked with the right foot on the ground.

Figure 360—During the mark-time step of the left leg, the body is lifted until the right foot is barely touching the ground.

Figure 361—The left foot is moved to the standing position.

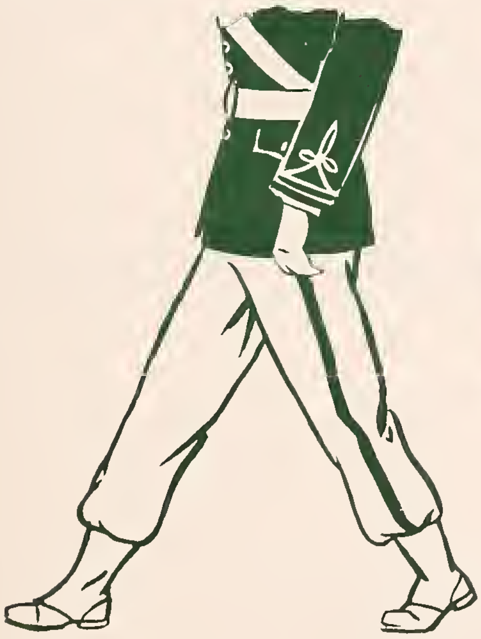


Figure 362

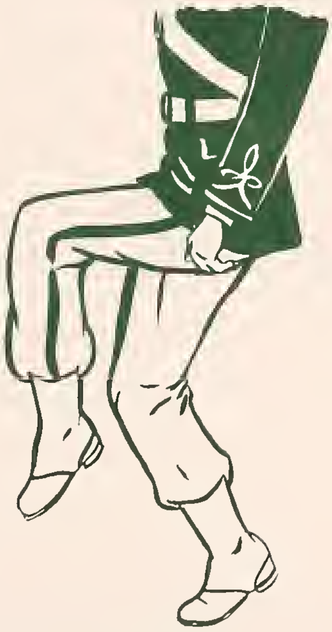


Figure 363

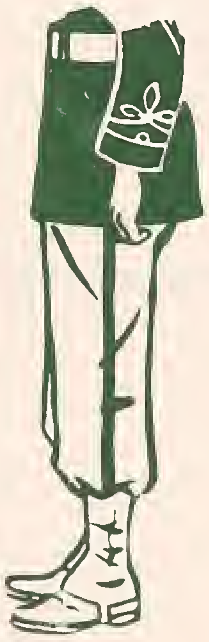


Figure 364

Figure 362—The forward motion of the body is checked with the right foot on the ground.

Figure 363—As the left leg is lifted for the mark-time step, the right knee is broken forward and the body lowered for the dip.

Figure 364—The right knee is straightened and the left foot moved to the standing position.

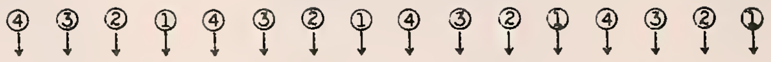


Figure 365

Figure 365—The unit changes from forward to backward march and continues back for a definite number of steps.

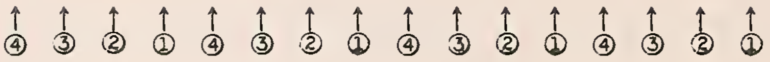


Figure 366

Figure 366—Another change is made to forward with a change in the cadence.

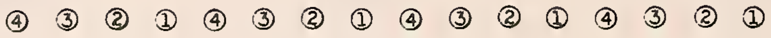


Figure 367

Figure 367—A HALT is executed. The change in cadence can be to a faster or slower cadence.

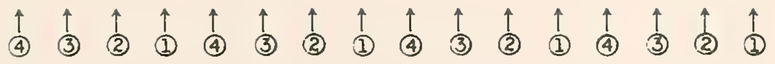


Figure 368

Figure 368—The unit changes from a regular forward to a very short step.

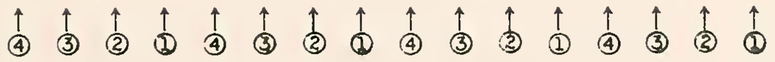


Figure 369

Figure 369—The unit resumes the regular forward but changes cadence to a slow and definite step.

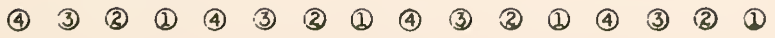


Figure 370

Figure 370—The unit executes a HALT.

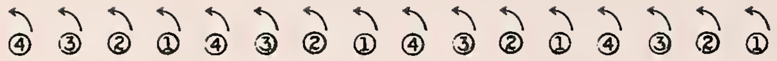


Figure 371

Figure 371—The unit executes a 90-degree turn to the left on the ball of the right foot.

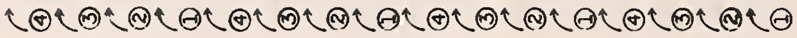


Figure 372

Figure 372—The unit executes a turn of 90 degrees to the left on the ball of the left foot.

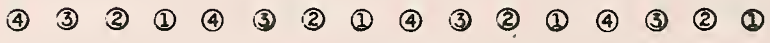


Figure 373

Figure 373—The right foot is moved to the standing position. This would be an excellent opportunity for a side kick in a slow cadence.

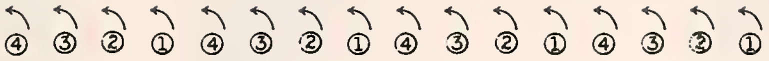


Figure 374

Figure 374—The unit executes a 180-degree turn to the left on the ball of the right foot.

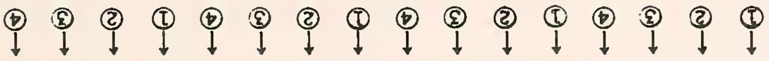


Figure 375

Figure 375—The unit moves forward with the left and the right steps.

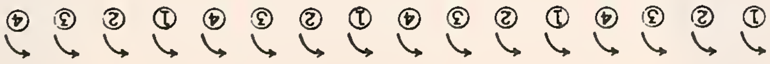


Figure 376

Figure 376—The unit executes a turn of 180 degrees to the left on the ball of the right foot.

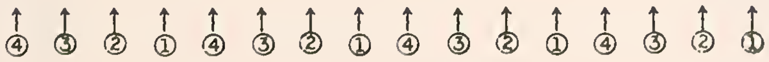


Figure 377

Figure 377—One step is taken after the turn, and a HALT is executed.

HALT

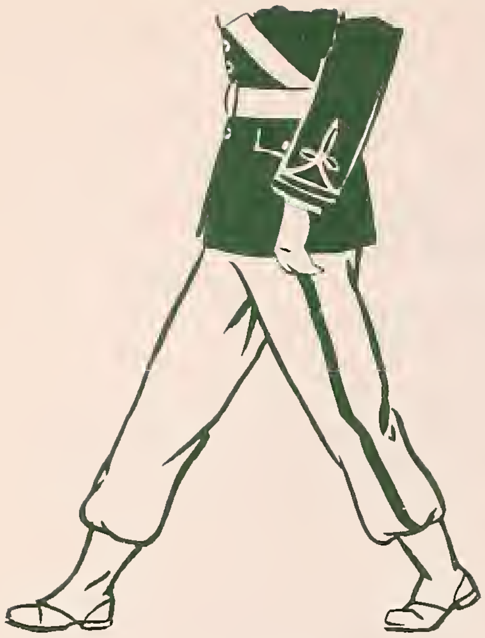


Figure 378

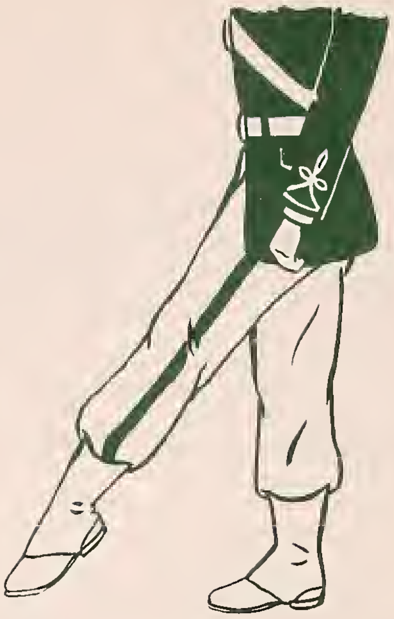


Figure 379

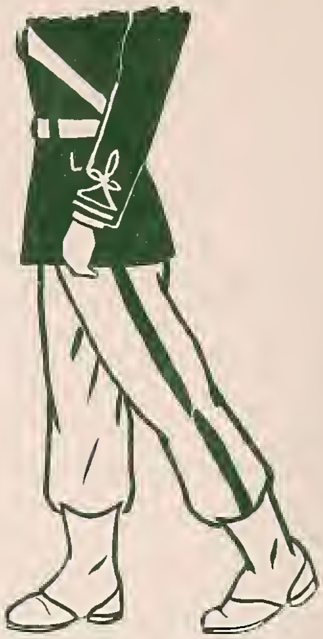


Figure 380

Figure 378—The forward motion of the body is checked with the right foot on the ground.

Figure 379—The weight of the body remains on the right foot as the left leg is moved forward and placed lightly on the ground.

Figure 380—The left foot is moved to the back and placed lightly on the ground.

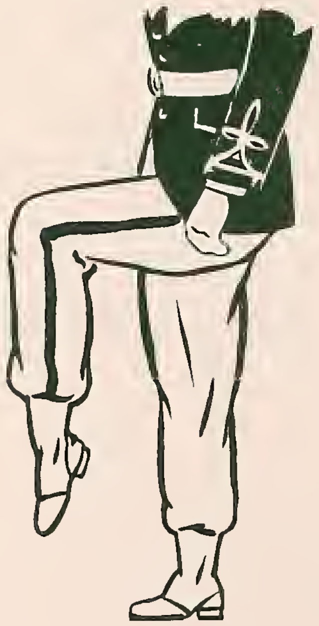


Figure 381

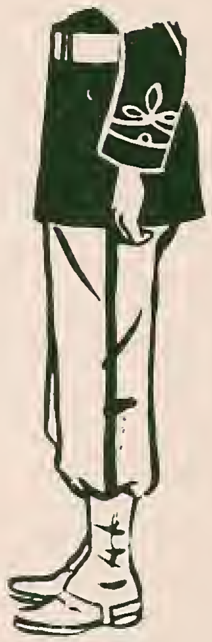


Figure 382

Figure 381—The left leg is moved through the mark time to complete the vamp and the HALT.

Figure 382—Other vamps may be substituted for the above.

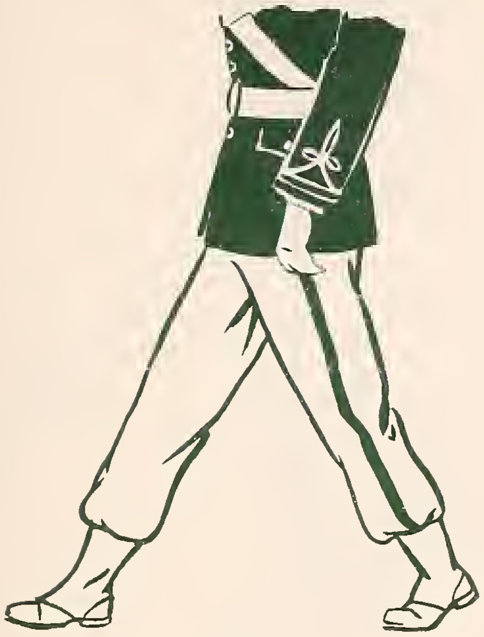


Figure 383

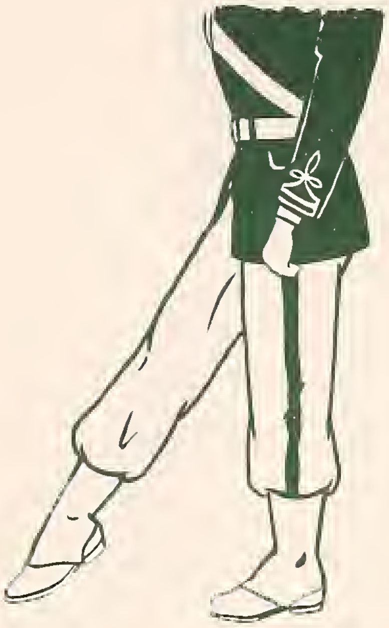


Figure 384

Figure 383—The forward motion of the body is checked with the right foot on the ground.

Figure 384—The weight of the body is shifted to the left foot.

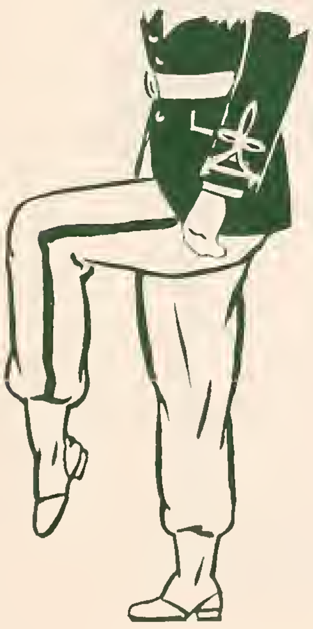


Figure 385

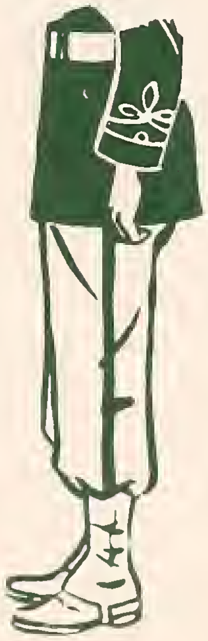


Figure 386

Figure 385—The left leg is moved through a mark-time step to complete the rock and the HALT.

Figure 386—The vamps and rocks can be combined with turns to extend the number of combinations available.

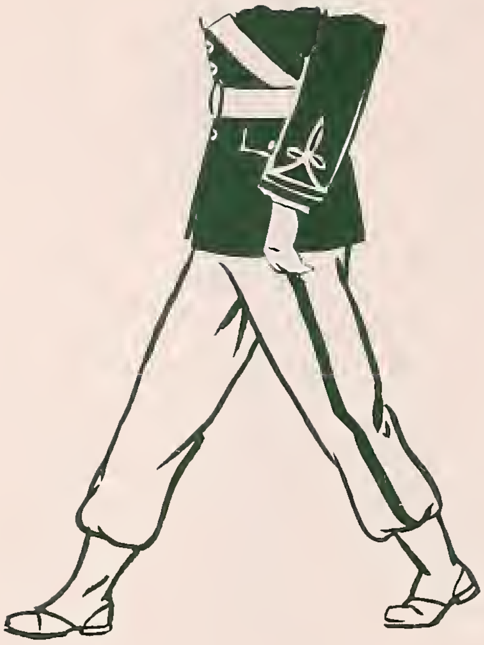


Figure 387

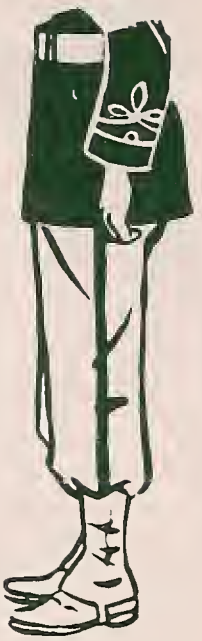


Figure 388

Figure 387—The forward motion of the body is checked with the right foot on the ground.
Figure 388—The left foot is moved to the standing position.

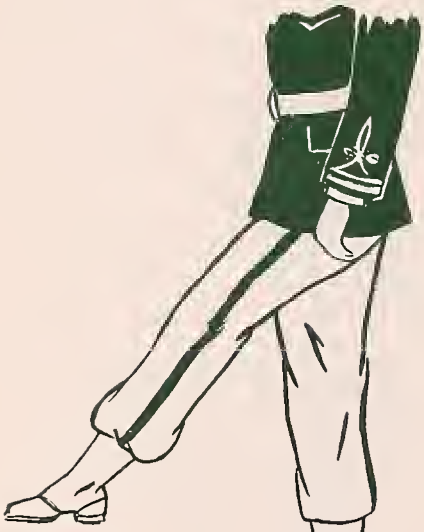


Figure 389

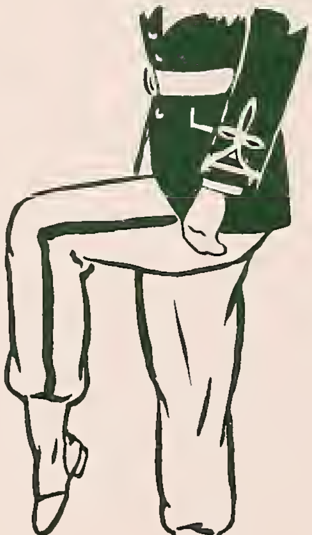


Figure 390

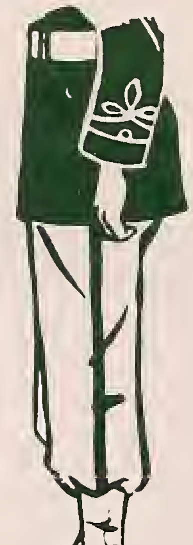


Figure 391

Figure 389—After a definite count the left foot is kicked forward with a straight leg.
Figure 390—The knee is broken from the kick position and lifted to the mark time peak.
Figure 391—The left foot is moved to the standing position.

Marching Steps

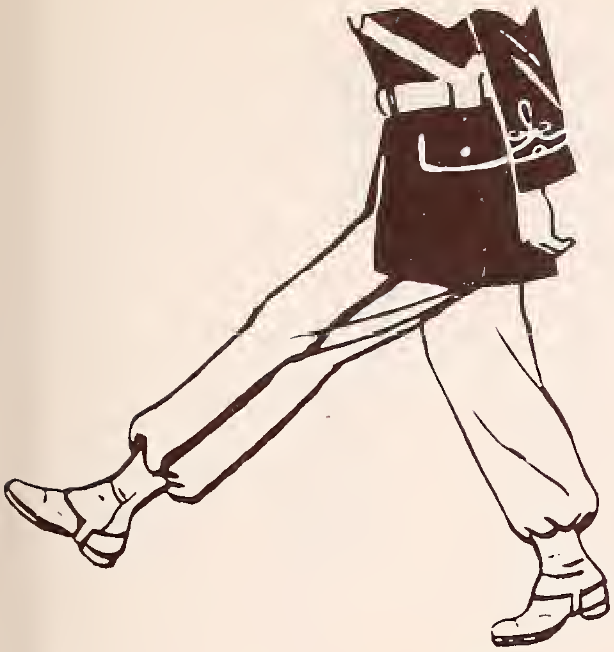


Figure 392

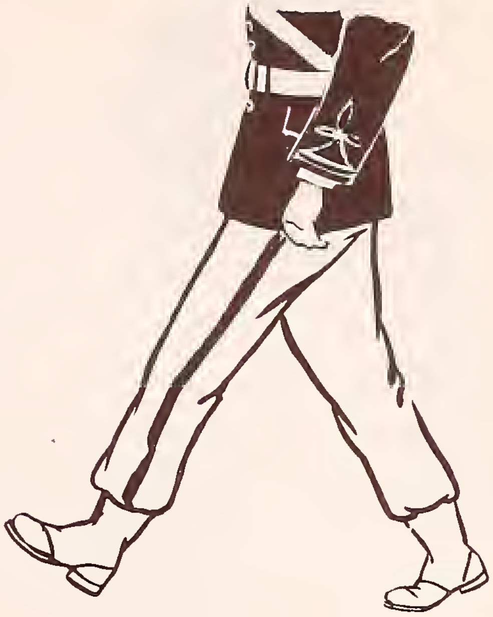


Figure 393

Figure 392—The stride step is one of the two basic MARCHING STEPS. The weight of the body is shifted to the right foot and the left knee bent just enough to allow the left foot to be moved forward. The left leg is brought forward straight but without stiffness.

Figure 393—The heel strikes the ground first. The same movements are used for the right leg and foot during the alternate steps.

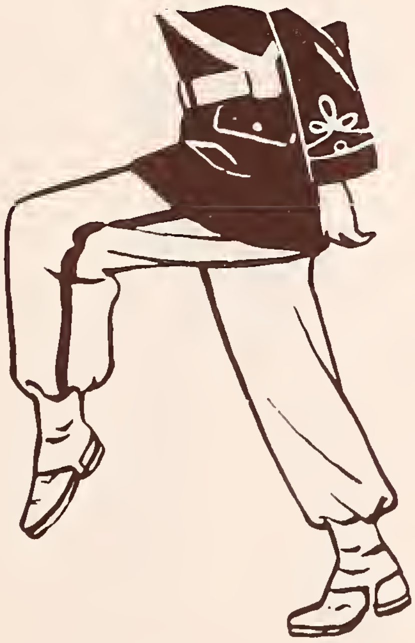


Figure 394

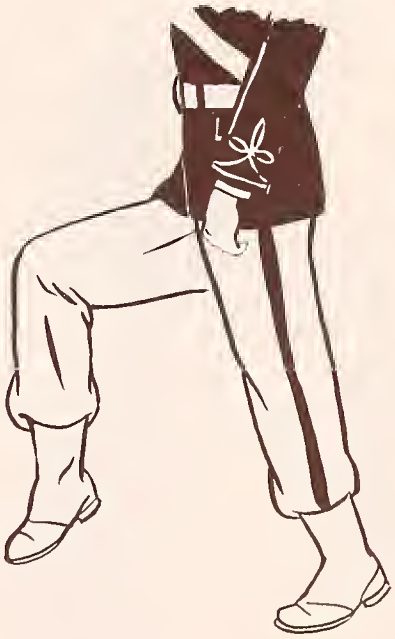


Figure 395

Figure 394—The knee is broken forward and lifted high. The toe is pointed as it leaves the ground. The high knee step is the other basic MARCHING STEP.

Figure 395—The ball of the foot touches the ground first.

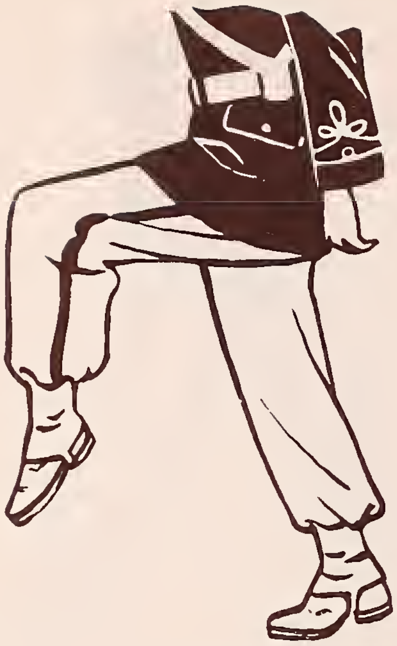


Figure 396

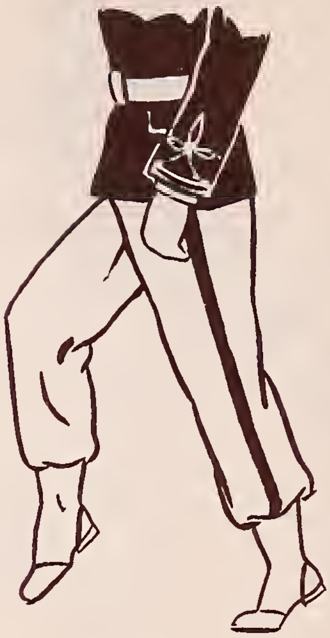


Figure 397

Figure 396—The left step is exaggerated with extra effort in the knee lift.

Figure 397—The right step is normal. If this is used for many steps, it will give the impression of a strut rather than a MARCHING STEP.

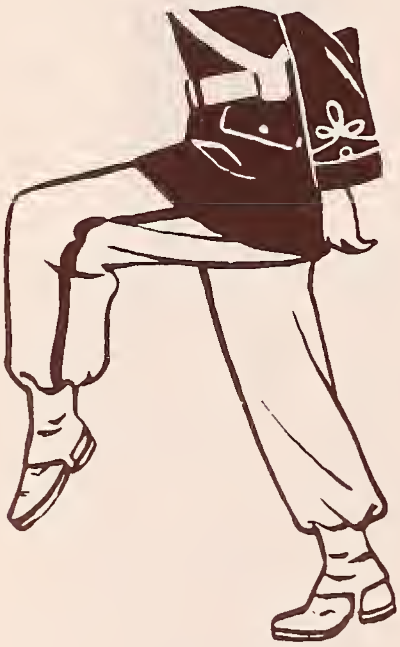


Figure 398

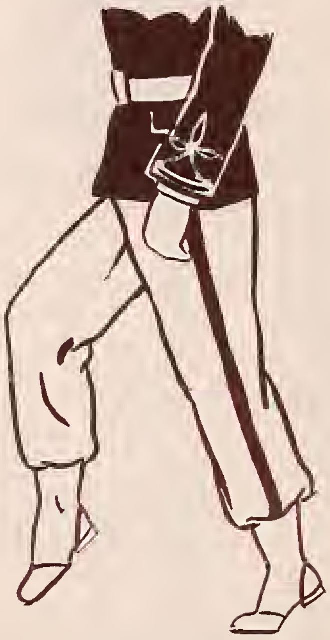


Figure 399

Figure 398—The same exaggerated step can be used during the first step of a series.

Figure 399—The remaining steps of the series are normal MARCHING STEPS.

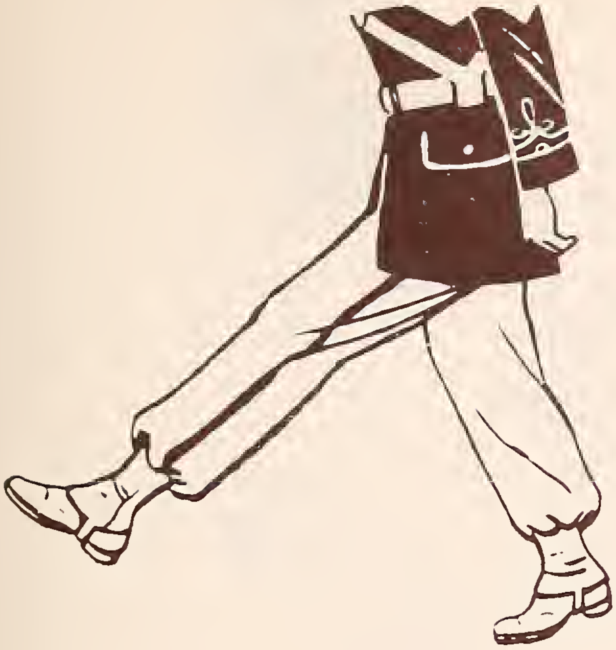


Figure 400

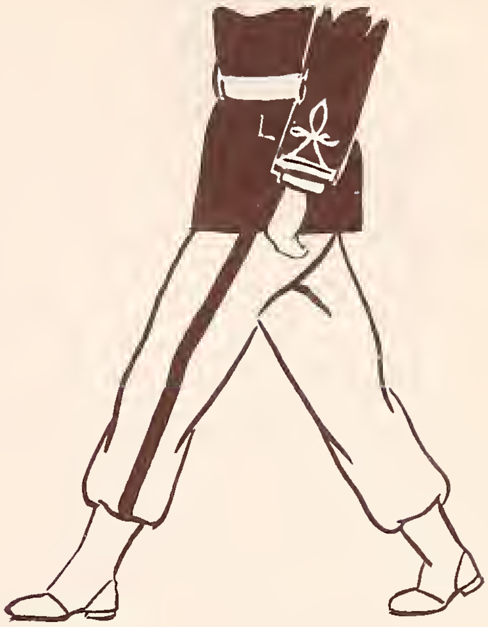


Figure 401

Figure 400—A variation of the stride step which is very tiring and difficult to use with musical groups is the "goose" step. The leg is shot out with a stiff knee.

Figure 401—The foot is brought to the ground hard and flat-footed. The foot lift can be exaggerated, and the physical effort is increased.

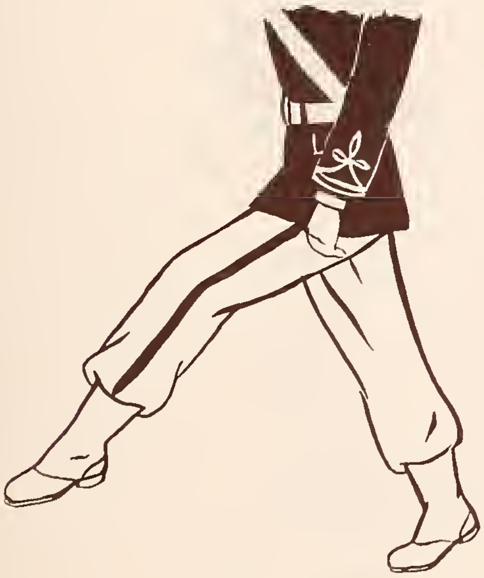


Figure 402

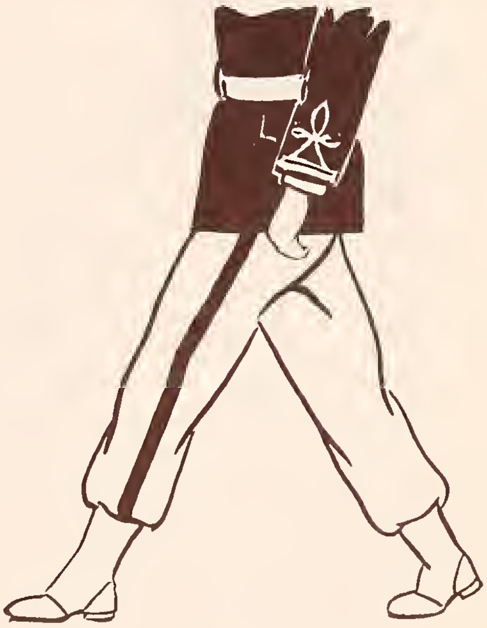


Figure 403

Figure 402—The leg is shot forward with a slight bend in the knee. The leg is straightened smartly to mark the after beat with the foot and leg at the peak of the lift.

Figure 403—The foot is brought to the ground hard and flat footed. This is a variation of the preceding "goose" step.

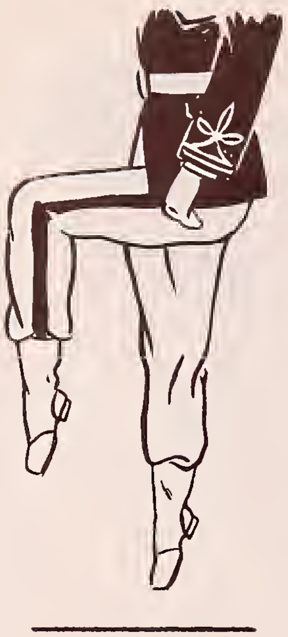


Figure 404

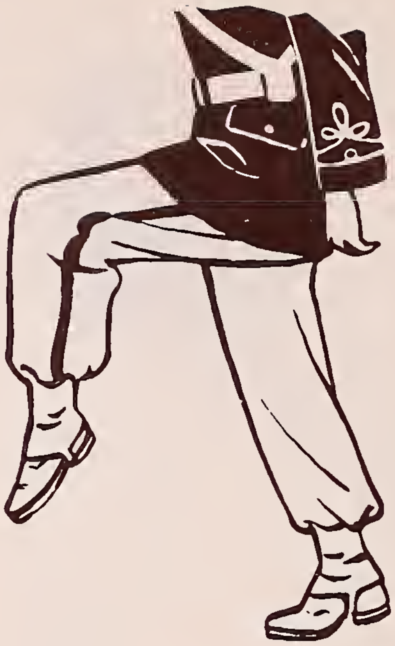


Figure 405

Figure 404—The jumps can be used during the MARCHING STEPS. The standard jump is executed from the right foot. The body leaves and returns to the ground from and to the right foot. The return is made on the after beat. The left foot hits the ground in normal cadence.

Figure 405—As the right foot hits the ground on the after beat, the left leg is at the peak of the lift.

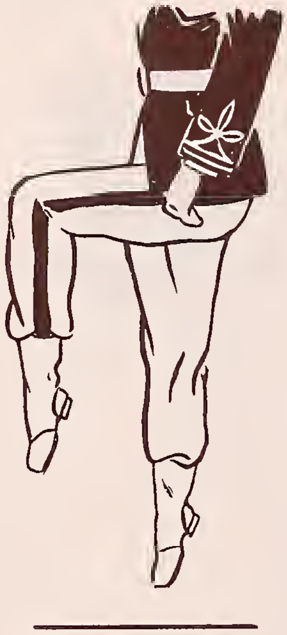


Figure 406

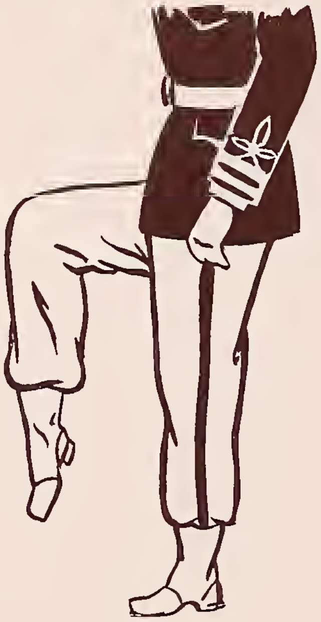


Figure 407

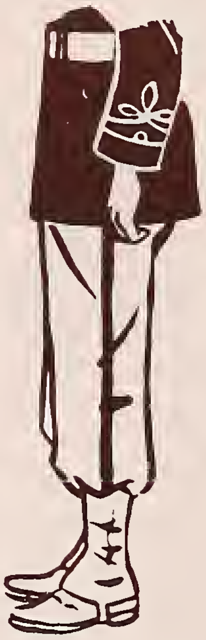


Figure 408

Figure 406—The bicycle is executed from the right foot to the left and the right foot. The body leaves the ground from the right foot.

Figure 407—The left foot hits the ground on the after beat.

Figure 408—The right foot hits the ground on the beat normally used by the left foot. The step is changed during the bicycle.

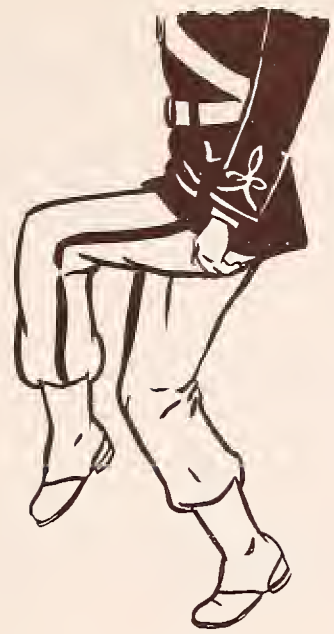


Figure 409

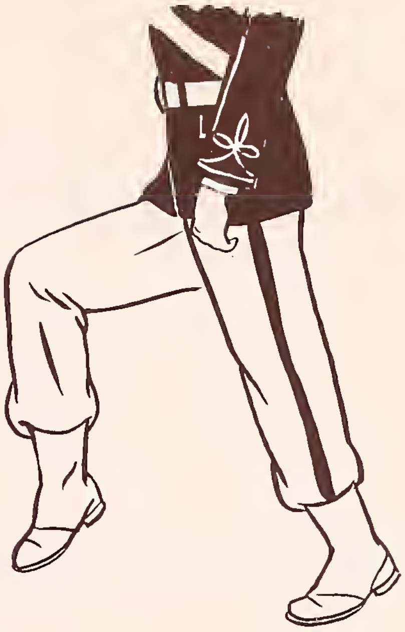


Figure 410

Figure 409—During the left step, the right knee is broken and the body lowered to execute the dip. The dip is not a serious movement and should be used sparingly.

Figure 410—The right step is a normal MARCHING STEP.

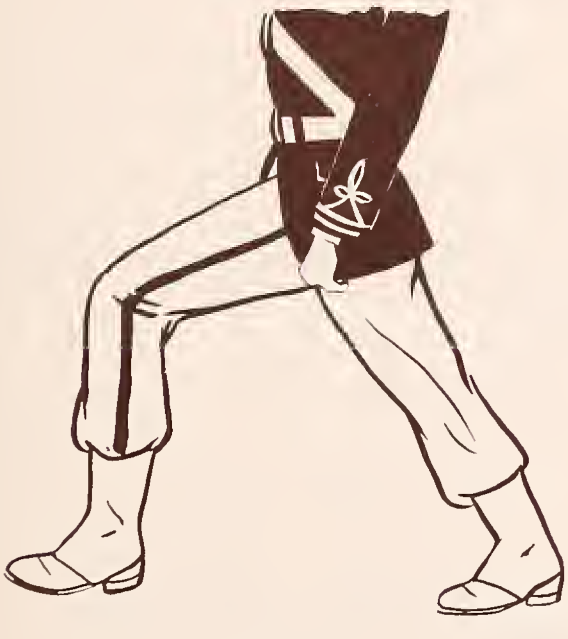


Figure 411

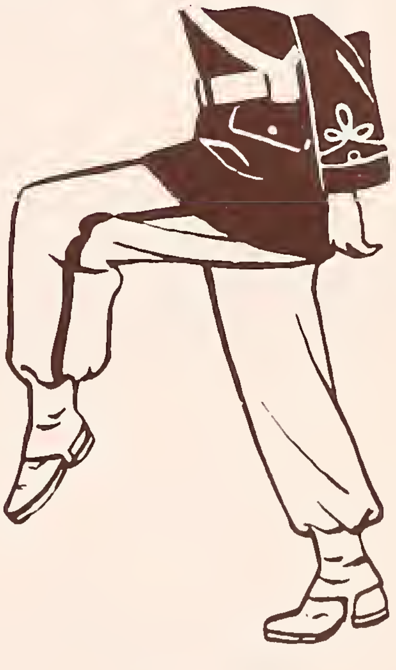


Figure 412

Figure 411—A freeze can be used to break the MARCHING STEPS. Either foot can be forward. The left is preferred because the freeze is broken from the left foot forward by the lifting and returning the left foot to the ground. If the right foot was forward, the resumption of the forward march would have to be on the weak beat of the music (starting with the right foot) or a complete step with the left foot from the rear.

Figure 412—The lifting and replacing the left foot is less awkward than the complete step.

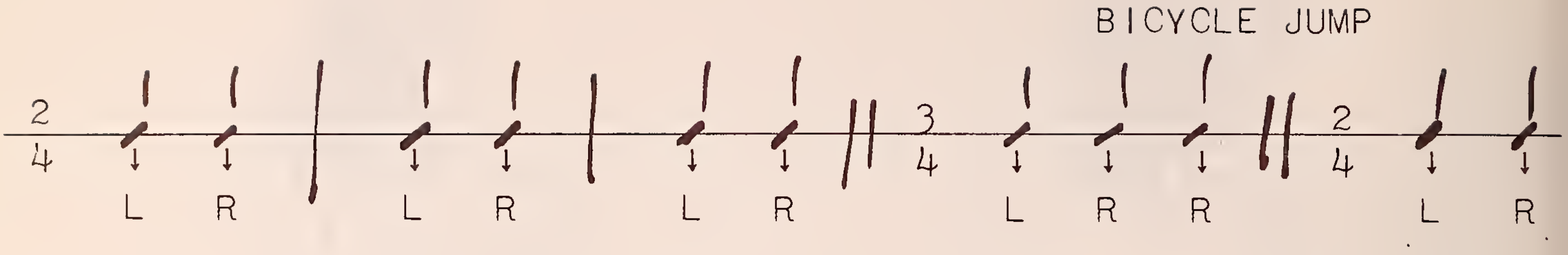


Figure 413

Figure 413—The addition or deletion of a count in the regular course of the marching music can be circumvented by using the bicycle to change the MARCHING STEP.

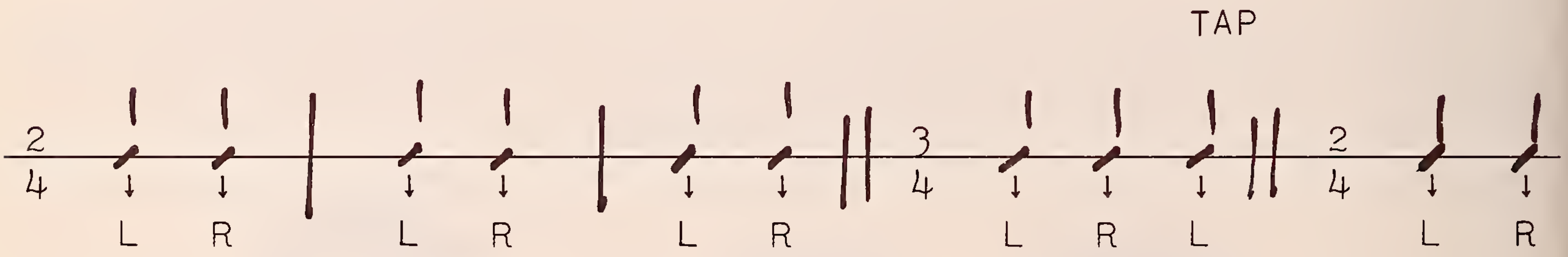


Figure 414

Figure 414—The addition of a count to the regular phrase of the marching music can be used for a mark time tap of the left foot. A left step is used following the tap.

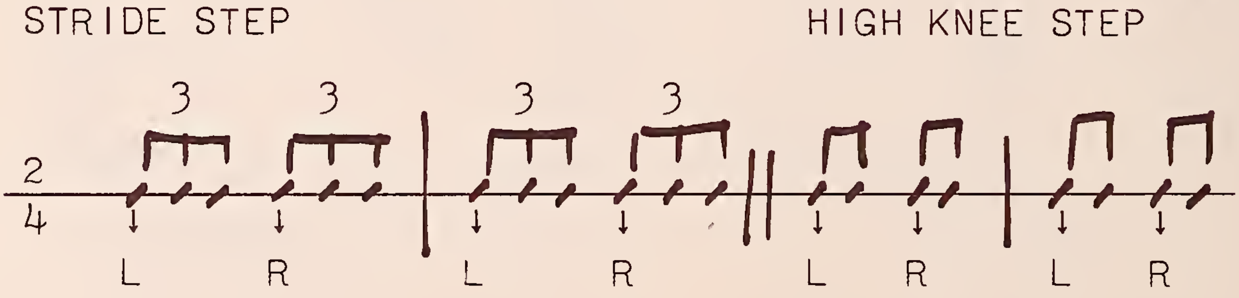


Figure 415

Figure 415—The stride step fits the slower cadences and the high knee step is more suitable for the faster cadences. The natural feelings of the MARCHING STEPS can be carried out in changes of cadence. In this example the cadence is increased by 50 per cent.

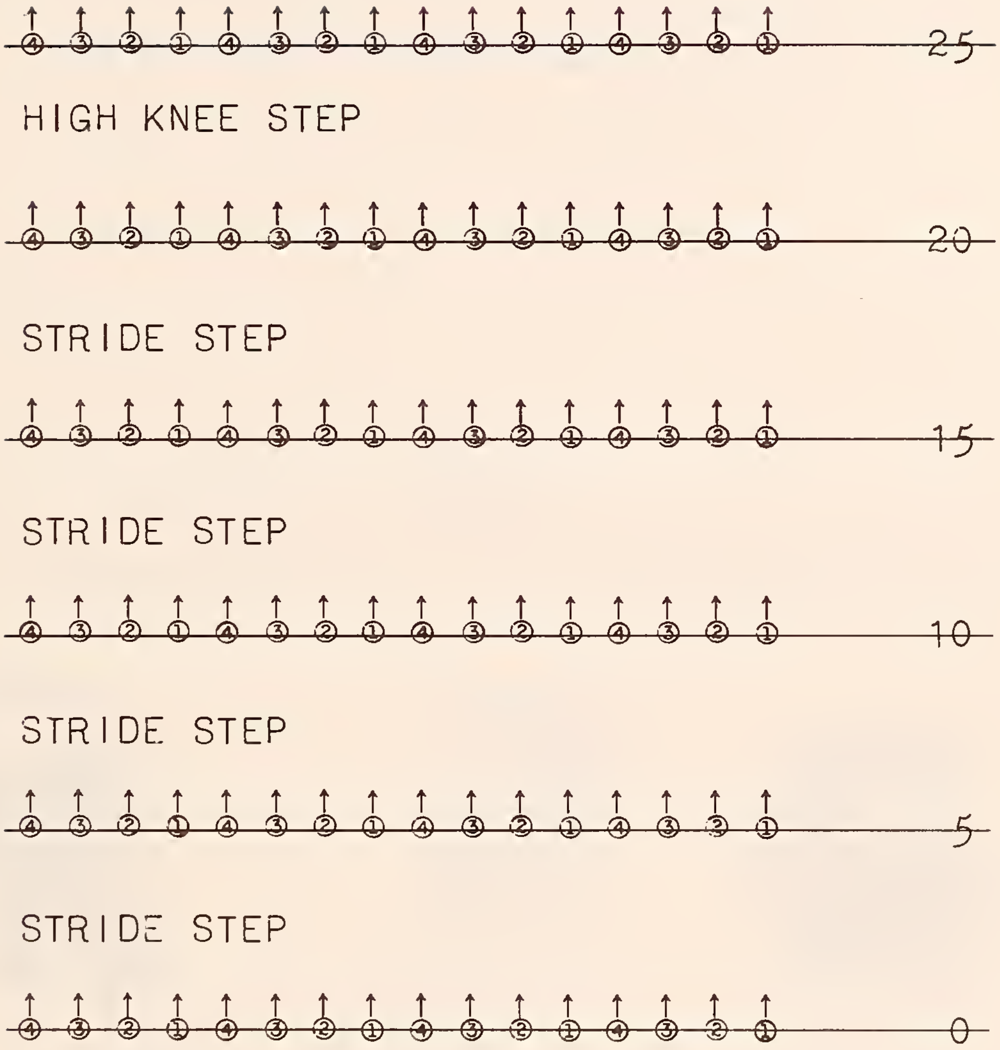


Figure 416

Figure 416—The stride step is naturally longer than is the high knee step. The 30 inch step fits the stride. The 22½ inch step fits the high knee. The audience perspective of the first twenty yards of the entrance on the drill field gives the impression of slowness in moving because the unit is moving toward the audience. This is very good time to use a MARCHING STEP that moves fast. The stride or 30 inch step is exceptionally good for the first twenty yards. A break to the short step can be made after the center portion of the drill field has been reached.

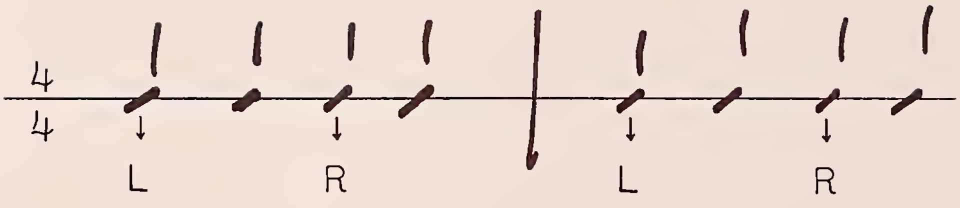


Figure 417

Figure 417—The slow MARCHING STEPS use two or more counts per step.

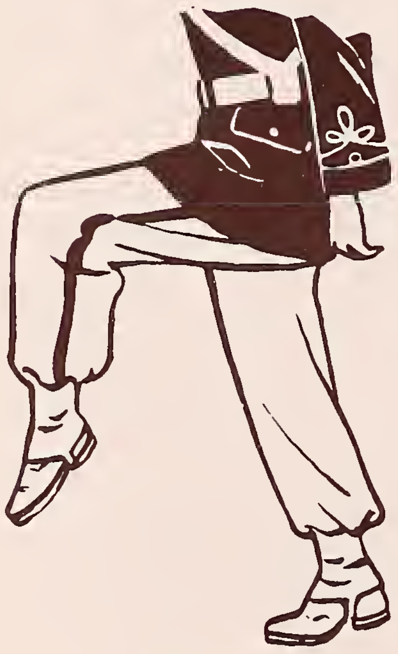


Figure 418

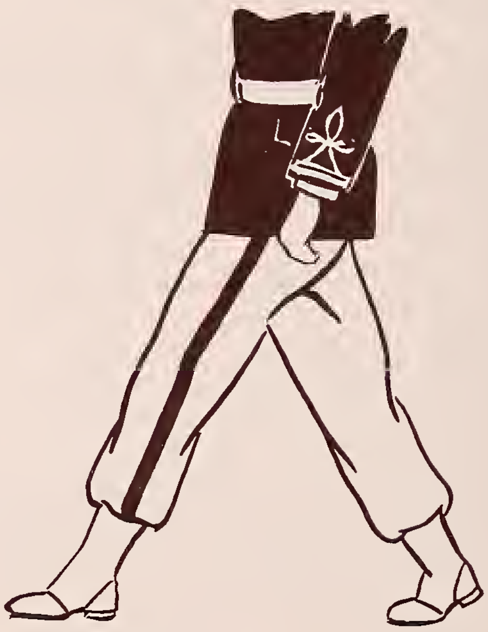


Figure 419

Figure 418—The slow march is usually executed by taking a normal MARCHING STEP during alternate counts.

Figure 419—After the step has been executed, the position is held for a full count.

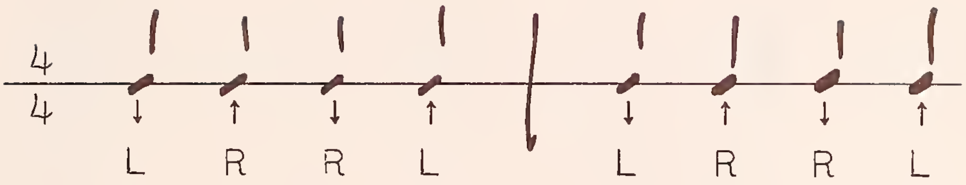


Figure 420

Figure 420—The slow MARCHING STEPS can be executed with a half count hold at the peak and with the feet on the ground.

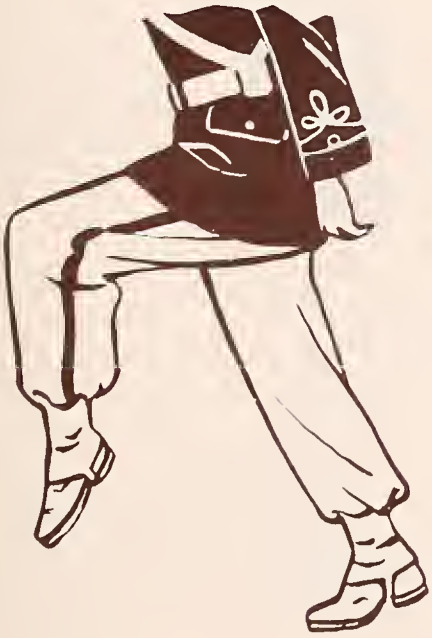


Figure 421

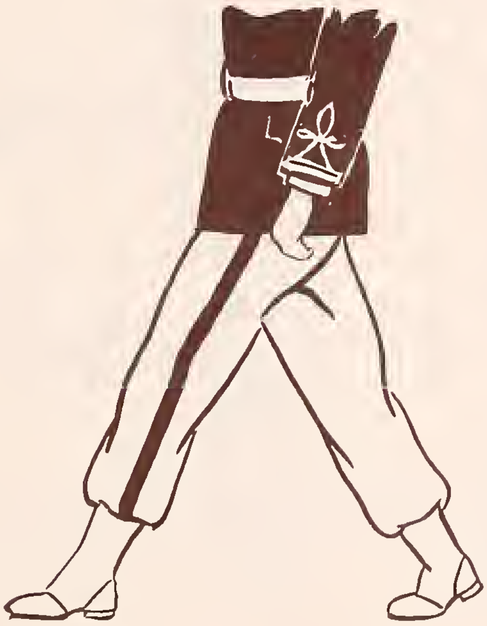


Figure 422

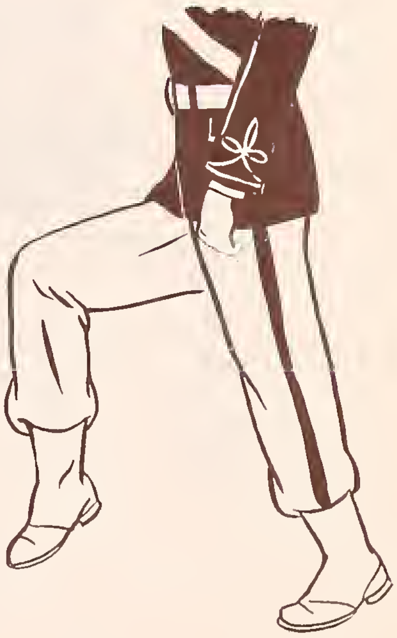


Figure 423

Figure 421—The lift to the peak is a normal MARCHING-STEP lift. The peak is held for a half count.

Figure 422—The foot is brought to the ground in a normal MARCHING-STEP movement. The position is held for a half count.

Figure 423—Each step is executed in the same manner.

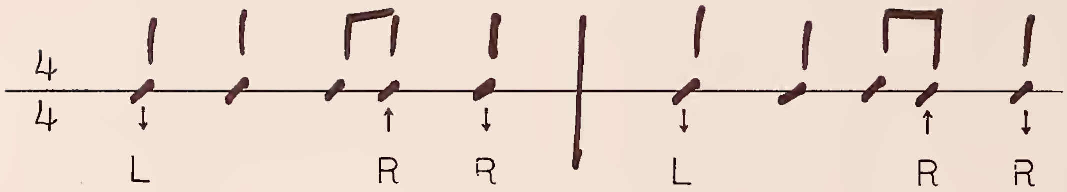


Figure 424

Figure 424—Various steps and rhythms can be matched to fit the immediate drill needs.

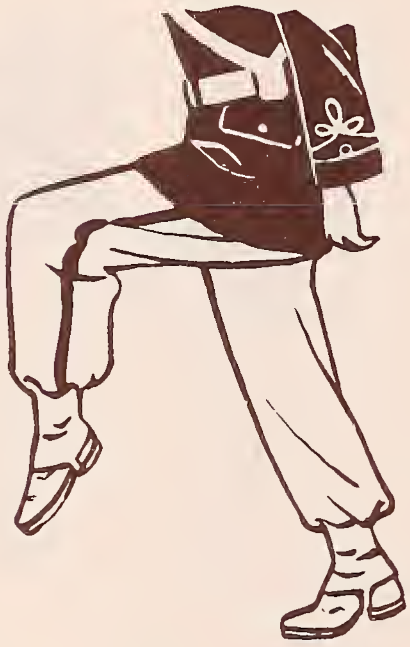


Figure 425

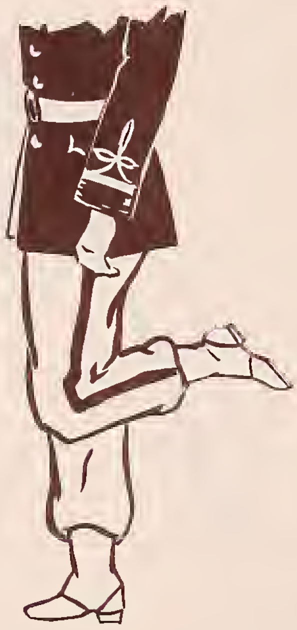


Figure 426

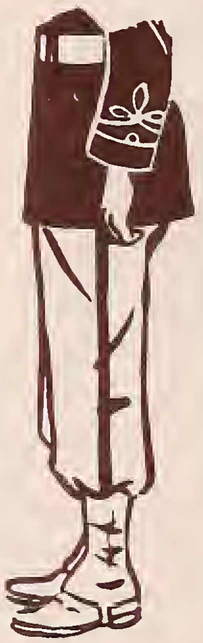


Figure 427

Figure 425—The first step of the series is a normal MARCHING STEP.

Figure 426—The standing position is held until the third beat. The right foot is lifted in back with locked knees. The peak of the lift is on the after beat.

Figure 427—The right foot is brought to the ground on the fourth beat and the series repeated.

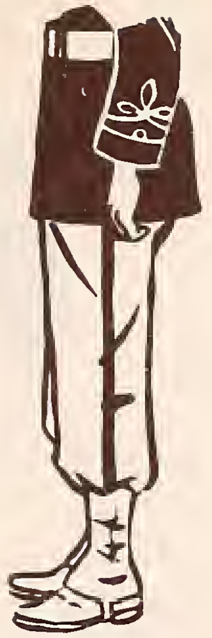


Figure 428

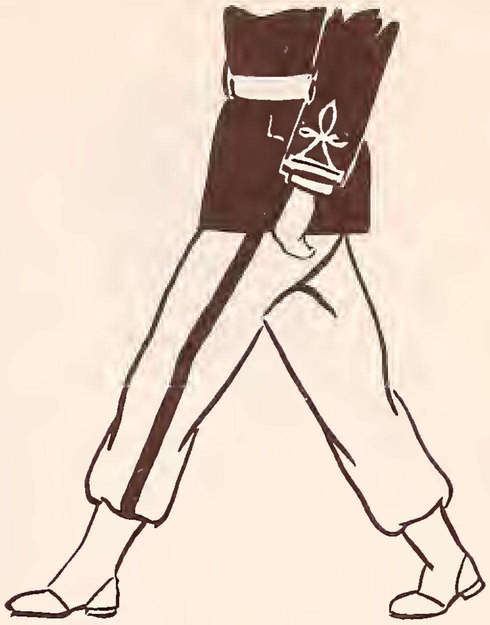


Figure 429

Figure 428—A gliding motion of the feet can be used during the slow steps. The weight is released from the foot, but the foot is moved forward without a lift.

Figure 429—The weight of the body is shifted definitely to the forward foot on the beat.

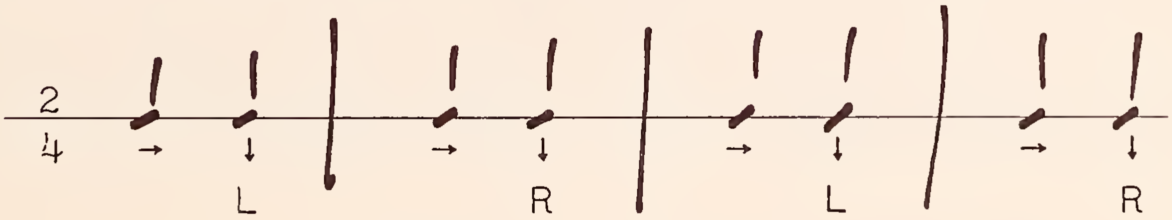


Figure 430

Figure 430—The forward motion is executed during the first count. The weight is shifted to the forward foot on the second beat of each measure.

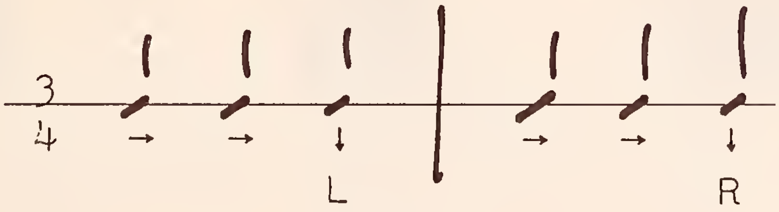


Figure 431

Figure 431—The same step with a two-count forward shift.

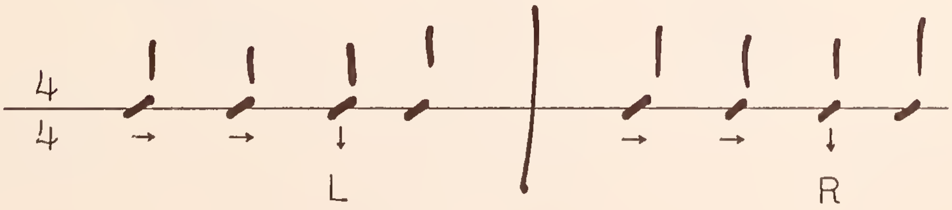


Figure 432

Figure 432—If the shift is increased to three or more counts, there is a tendency to lose control of the rhythm; and the precision of the unit will suffer. A freeze can be added after the weight shift to utilize the step with a four-four time.

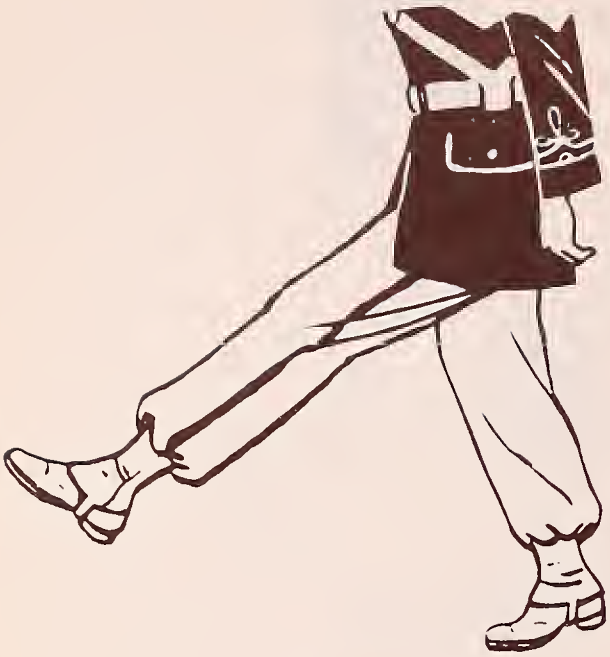


Figure 433

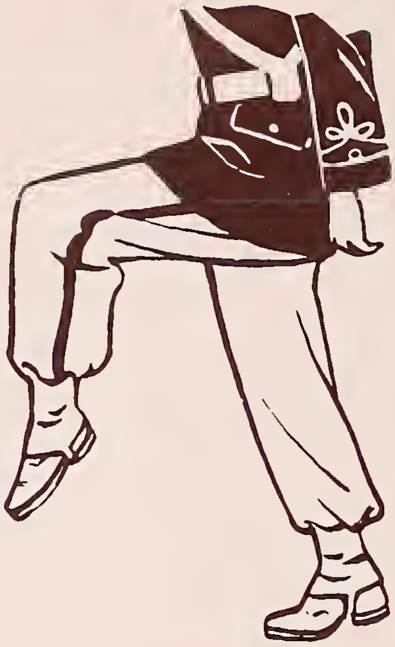


Figure 434

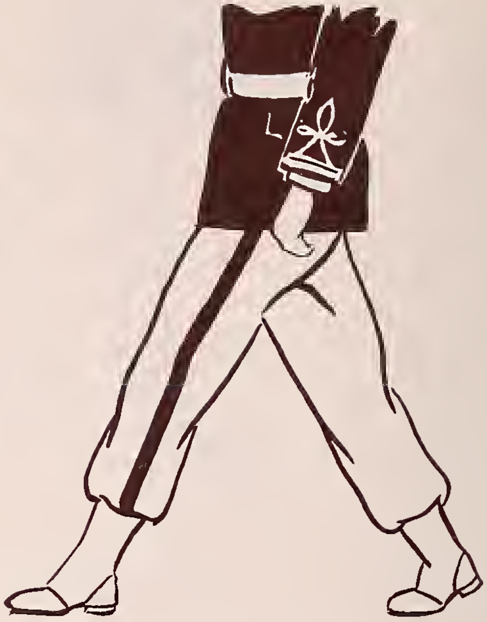


Figure 435

Figure 433—The slow step must be used with two or more counts in motion. In this example the three-four time is matched with a double leg lift. The stride leg movement is used for the first count.

Figure 434—The knee is broken, and the stride peak is changed to the high-knee peak during the second count.

Figure 435—The foot is returned to the ground during the third count.

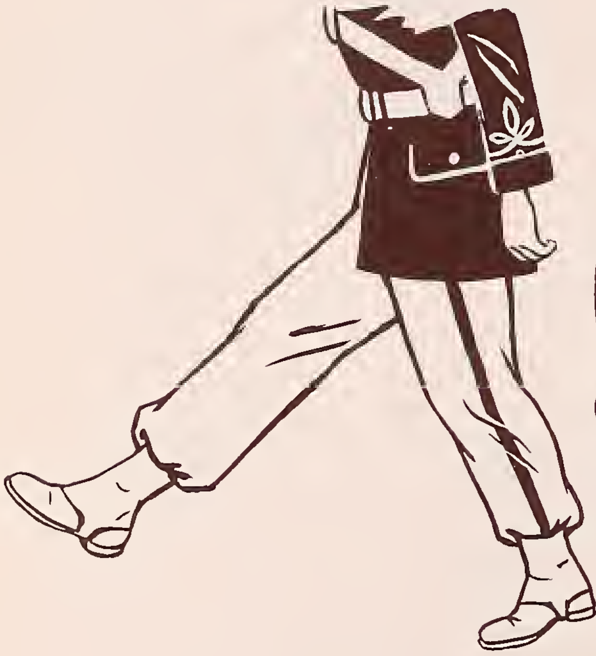


Figure 436

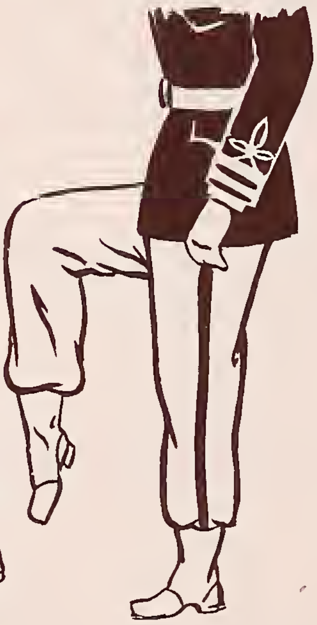


Figure 437

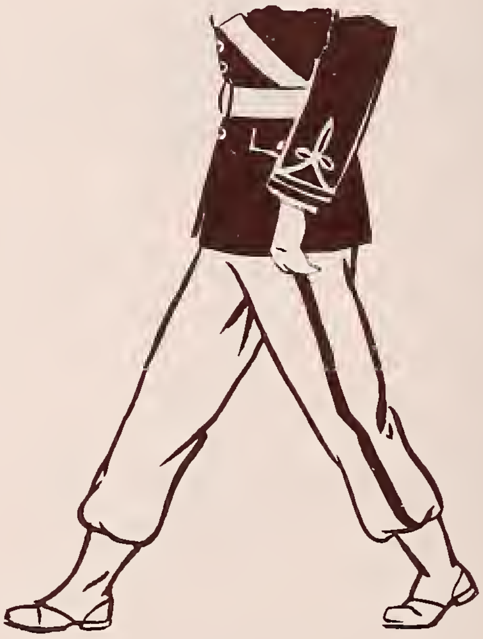


Figure 438

Figure 436—The same rhythm and leg movements are used during the step with the right leg.

Figure 437—The stride peak is changed to the high-knee peak.

Figure 438—The foot is returned to the ground during the third count.

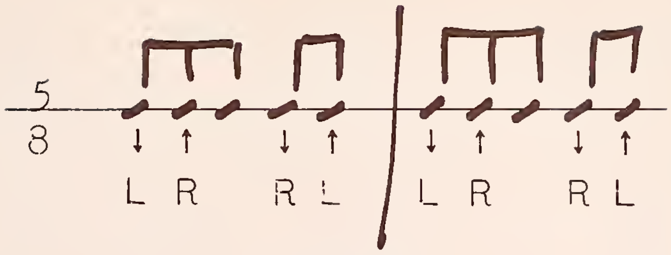


Figure 439

Figure 439—A half count freeze can be used to coordinate the step with five-eight time. The five-eight time can also be regarded as two and one-half time, using the extra half count during the step with either leg.

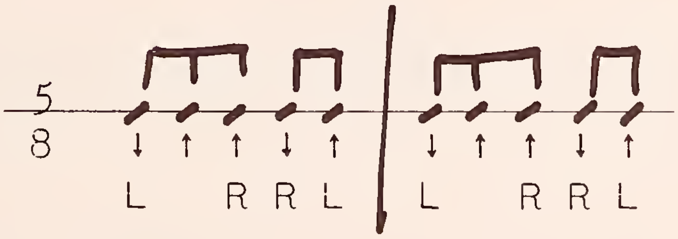


Figure 440

Figure 440—A half count drag can be used to absorb the extra half count of the five-eight. This is not a step to be used for any length of time. The appearance is not one that will wear well.

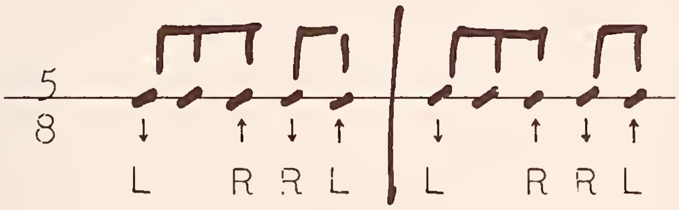


Figure 441

Figure 441—The freeze can be used with the feet on the ground. This freeze is not so flashy as the one explained in figure 439.

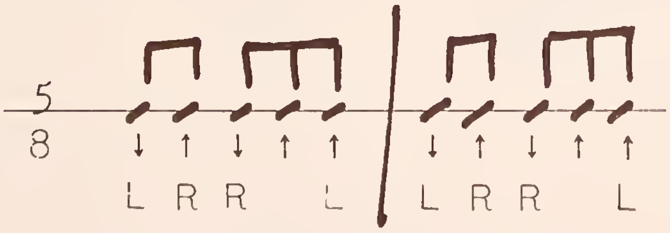


Figure 442

Figure 442—The half-count drag with the left leg.

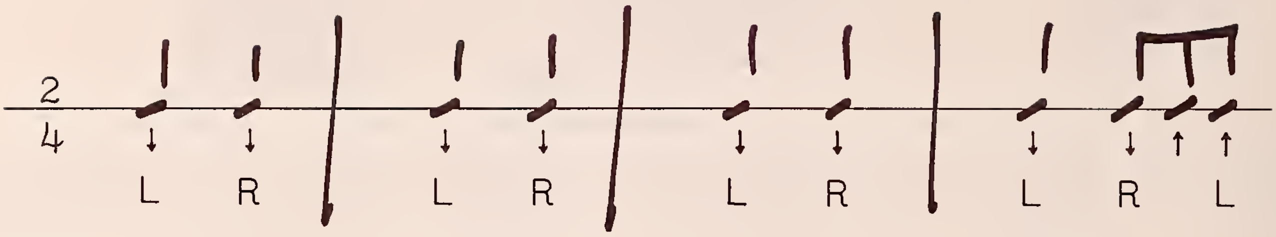


Figure 443

Figure 443—The half-count freeze or drag can be used very effectively on the phrase endings.

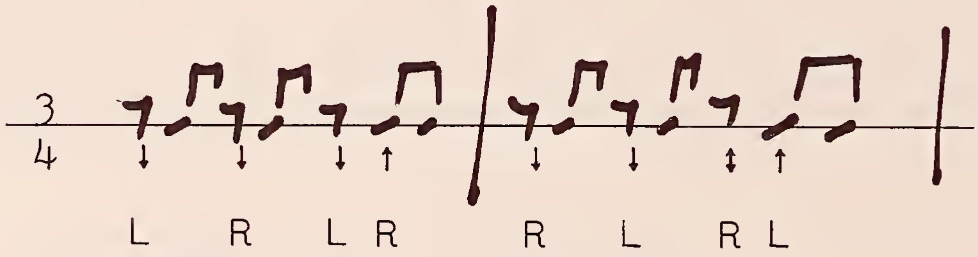


Figure 444

Figure 444—An example of the half count freeze or drag added to the three-four time.

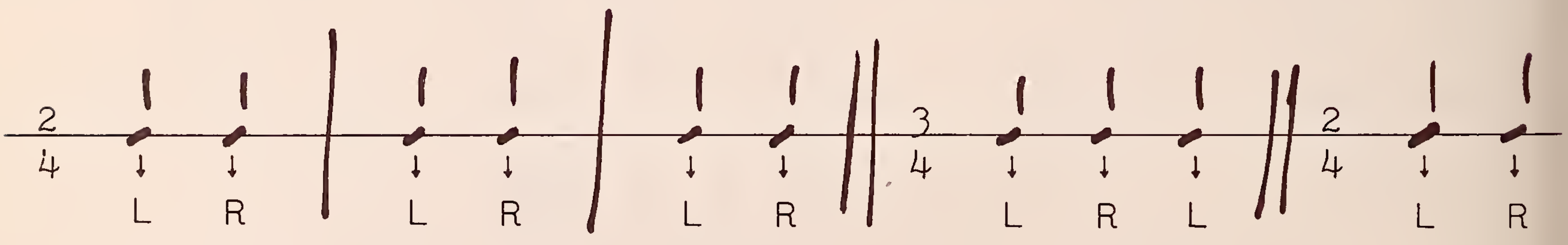


Figure 445

Figure 445—The addition of a full count to the regular marching music can be adjusted to the bicycle jump or by adding a mark time tap with the left foot. A count can be deleted in the music, and the step can be maintained by the same method or by a skip change-step.

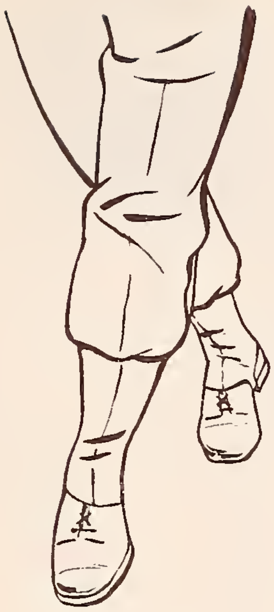


Figure 446

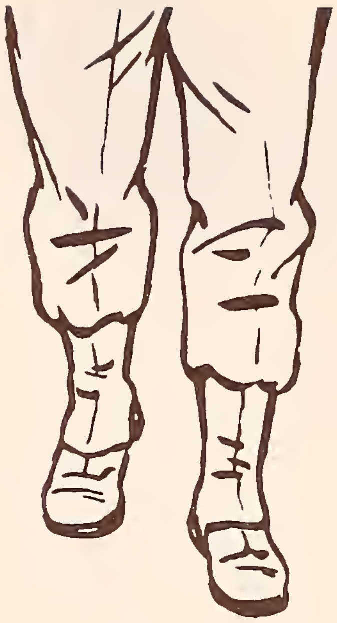


Figure 447

Figure 446—The military side step has disadvantages in the from forward or backward march to the right step or starting the right step from a halt or mark time when music is involved. The military side step is also at a disadvantage at close order when a large step is needed. The cross-over side step is used to offset the above disadvantages of the military step. The left is kept in front, and the size of the step can be extended to 11 or even 15 inches with larger individuals.

Figure 447—The cross over side step can be executed from any marching movement without change in step.

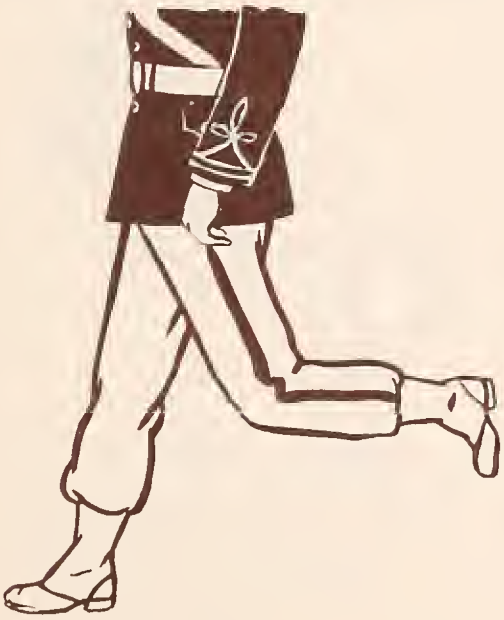


Figure 448

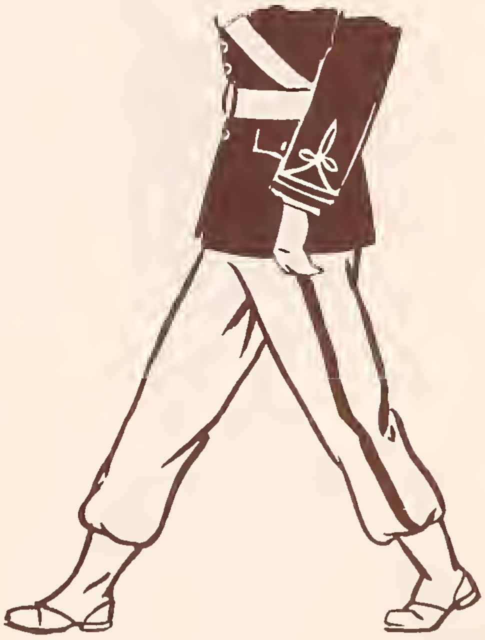


Figure 449

Figure 448—The step backward can be 15 or 22½ inches. The heel must be lifted high to get the distance and to maintain posture during the movement.

Figure 449—The ball of the foot is brought down first.

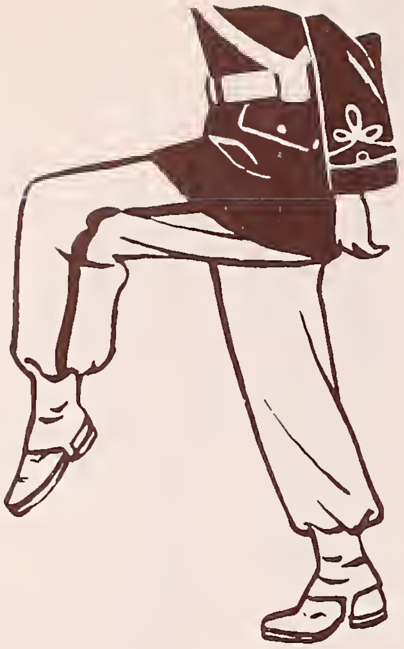


Figure 450

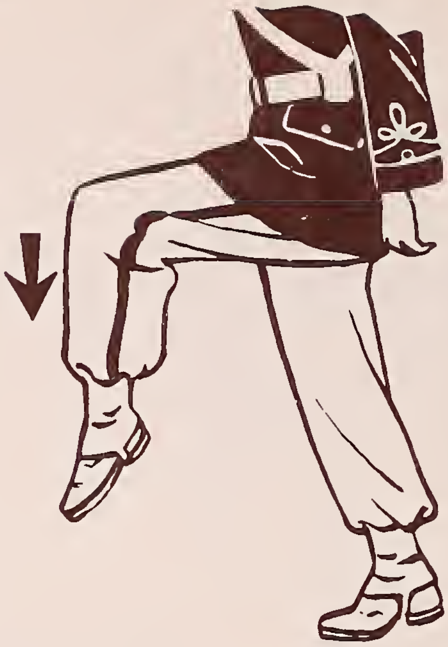


Figure 451

Figure 450—There are subtle ways to add flash to the MARCHING STEPS. One of these is the slight delay on the peak of the lift and a forceful down stroke of the foot. The speed of the downstroke is greater than the lift. This gives a distinctive appearance to the unit. In some instances this might be the flash needed to get the desired drive to the routine.

Figure 451—The ball of the foot hits the ground to absorb some of the shock. The force of striking the ground will be reflected in the body swagger. Too much bounce should be avoided.

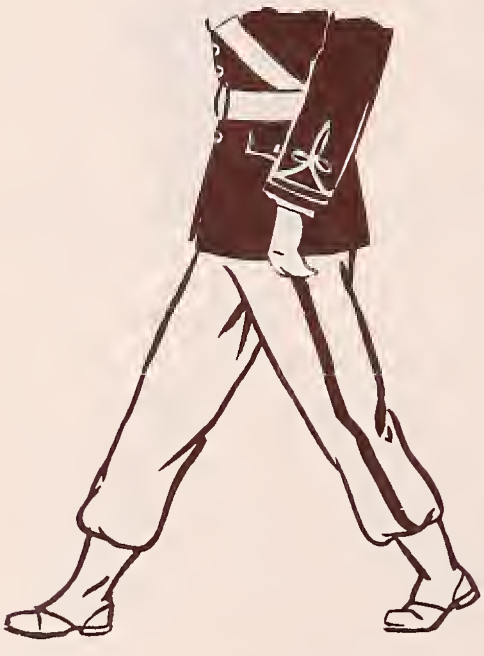


Figure 452

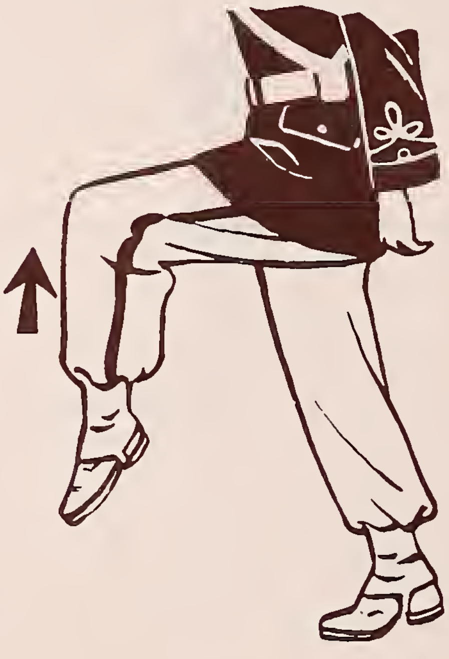


Figure 453

Figure 452—The delay can be held with the feet on the ground and a fast lift.

Figure 453—The combination of delays on both the peak and the ground position can be used in slow cadences. As the tempo increases, the delay becomes too small to be effective or to be executed.

Moving Turns

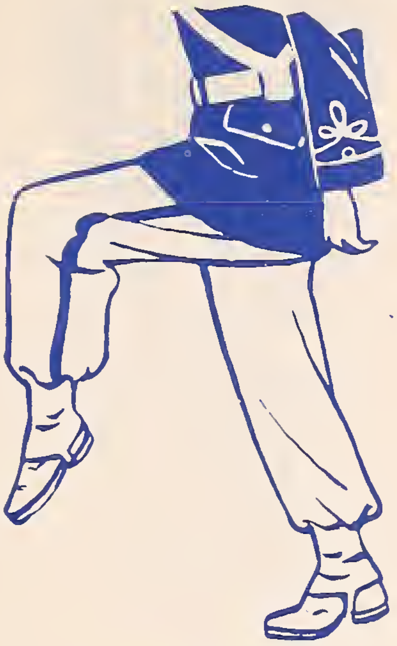


Figure 454

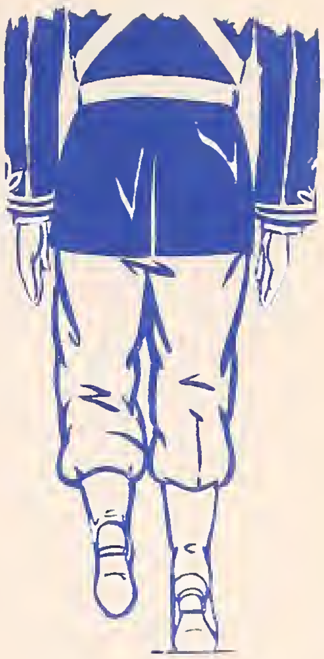


Figure 455

Figure 454—The single-pivot system of MOVING TURNS is usually used by those units that use the high-knee step as their basic step. The weight of the body must be directly over the pivot foot for the best results. This means that the weight of the body must shift all the way from the stride position of the previous step to a position over the pivot foot. This is half again as far as the body is normally moved during a forward step. The short, high knee step is better suited for the single pivot system because of this extra body movement.

Figure 455—One of the advantages of the single-pivot system over the double pivot system is the amount of turn that can be executed and the bi-directional turns that are available. Turns of 45 and 90 degrees to the left or right on either foot are easily executed. When the crossover is made, the crossing foot and leg must stay close to the other leg for ease and exactness in execution.

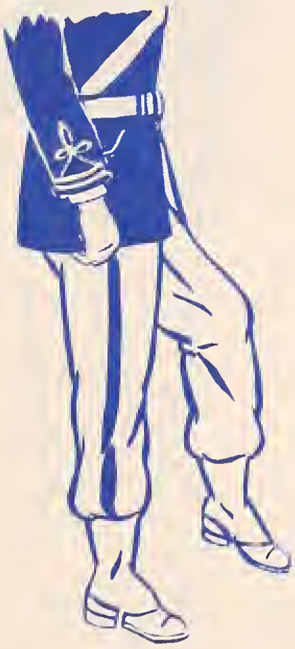


Figure 456

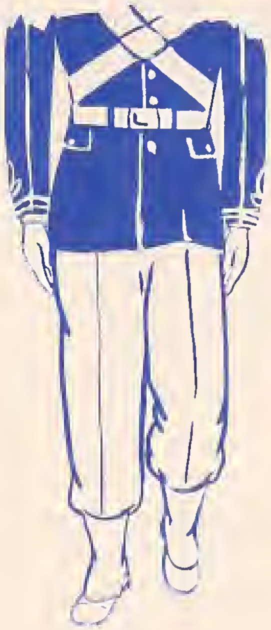


Figure 457

Figure 456—Turns of 135 and 180 degrees to the left and to the right can be executed on either foot as pivot.

Figure 457—Turns of 225 and 270 degrees can be executed to the left or to the right on either foot as pivot. The legs must be held together as the turns are made.

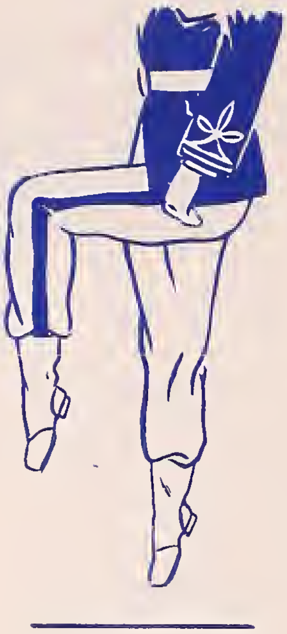


Figure 458

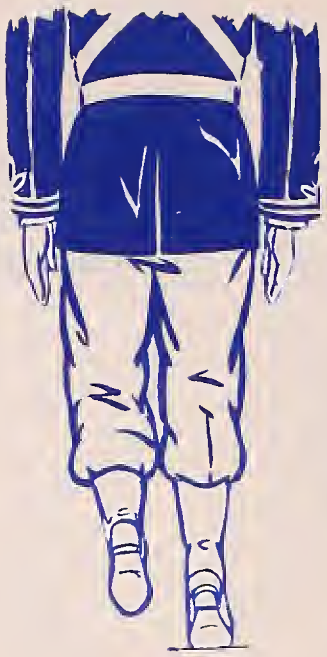


Figure 459

Figure 458—The jumps can be used with the single-pivot turns. The turns can be executed during or before the jump. If the turn is executed before the jump, the jump is delayed slightly. The cadence for the delayed jump must be fairly slow to allow time for the jump.

Figure 459—The standard jump would start from the pivot foot, and the return to the ground would be on the pivot foot.

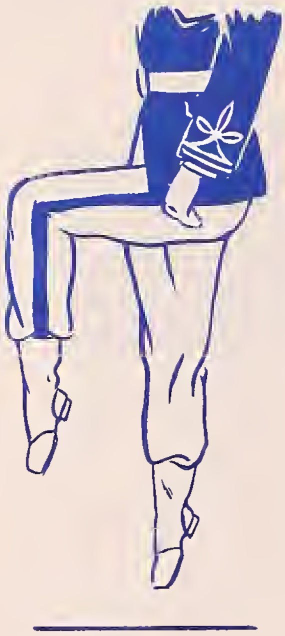


Figure 460

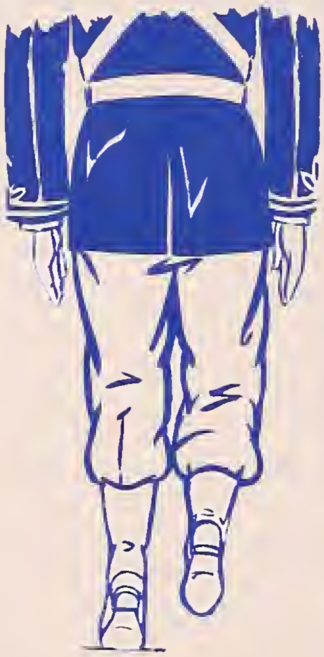


Figure 461

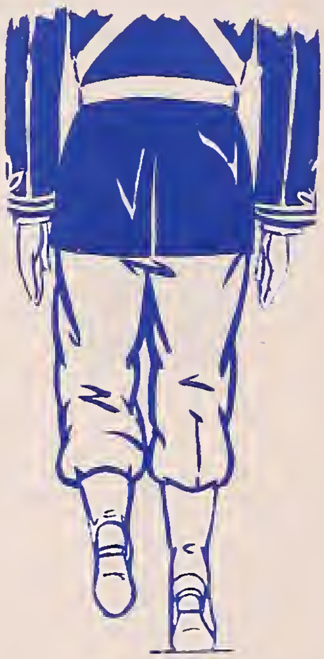


Figure 462

Figure 460—The bicycle jump can also be used in conjunction with the turns. There is a change in step when the bicycle is used.

Figure 461—The jump would start with the pivot foot, and the opposite foot would come down first.

Figure 462—The pivot foot would return to the ground on the step normally reserved for the other foot. This would change the step.

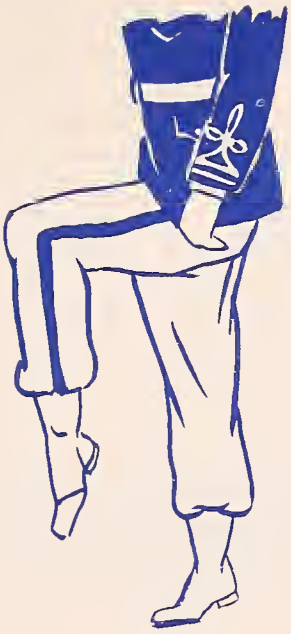


Figure 463

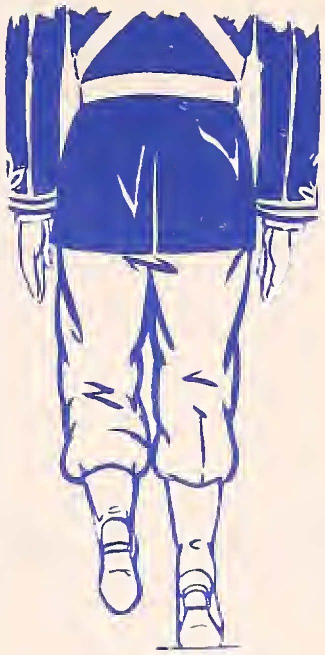


Figure 464

Figure 463—The lift can be used during the turn or after the turn has been completed.

Figure 464—The single pivot turns are extremely flexible in usage. This means that instructions must be precise to insure uniformity in execution.

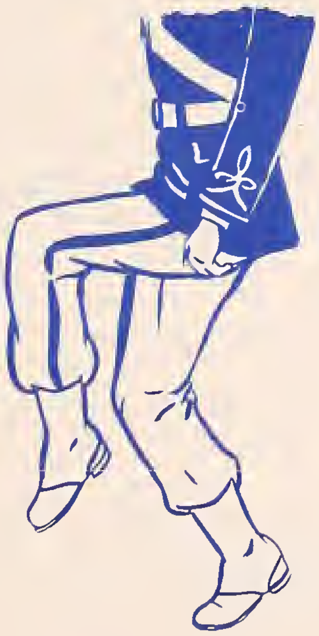


Figure 465

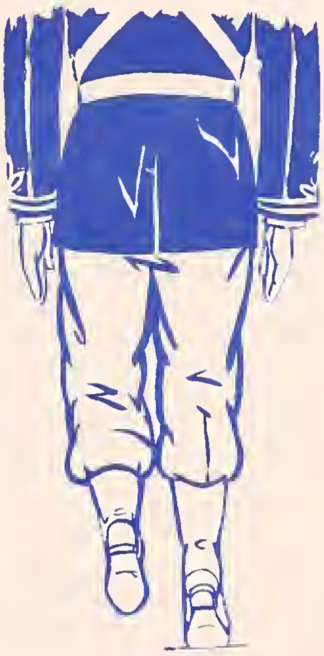


Figure 466

Figure 465—The dip can be used during or after the single-pivot turn.

Figure 466—The body must remain upright during the dip, or the impression will not retain the dignity necessary for the precision drill routine.

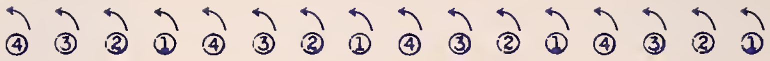


Figure 467

Figure 467—The sliding turns are very interesting and a wonderful addition to the available types of flash to be used with the standard turns. A 90-degree MOVING TURN is executed to the left on the ball of the right foot.

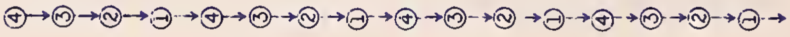


Figure 468

Figure 468—Starting with the left foot, the unit moves backward a definite number of steps.

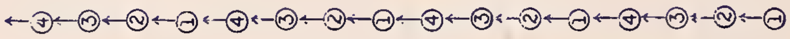


Figure 469

Figure 469—The unit checks the backward motion and moves forward. Four steps in the slide are usually sufficient to give the desired impression.

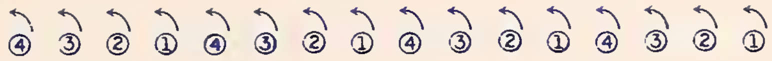


Figure 470

Figure 470—Any amount of turn up to 270 degrees can be used in the slides. The unit turns 45 degrees to the left on the ball of the right foot.

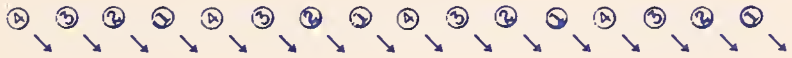


Figure 471

Figure 471—The unit moves backward a definite number of steps.

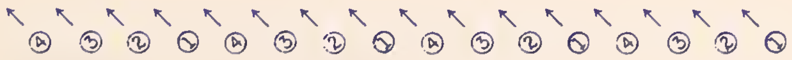


Figure 472

Figure 472—The unit checks the backward motion and moves forward.

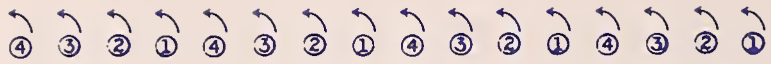


Figure 473

Figure 473—The unit executes a 90-degree MOVING TURN to the left on the ball of the right foot.

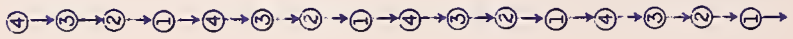


Figure 474

Figure 474—The unit moves backward a definite number of steps.

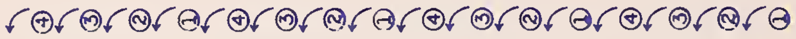


Figure 475

Figure 475—The unit executes a 90-degree MOVING TURN to the left on the ball of the right foot (an even number of steps are taken in the backward step).

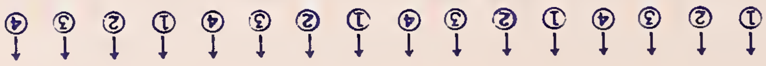


Figure 476

Figure 476—The unit moves forward in the new direction.

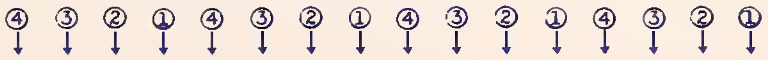


Figure 477

Figure 477—Any of the MOVING TURNS can be executed from backward march.

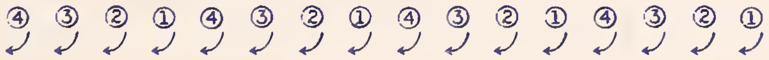


Figure 478

Figure 478—The unit executes a 90-degree MOVING TURN to the right on the ball of the right foot and continues in the backward march.

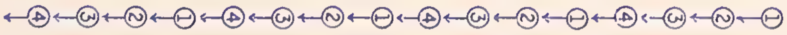


Figure 479

Figure 479—The unit could have moved forward from the turn.

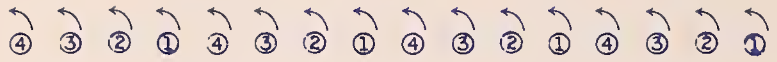


Figure 480

Figure 480—The unit executes a 90-degree MOVING TURN to the left on the ball of the right foot.

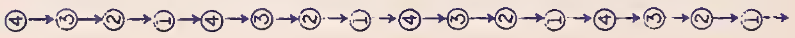


Figure 481

Figure 481—The unit moves backward a definite number of steps.

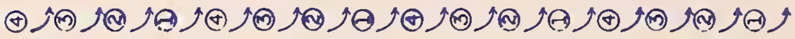


Figure 482

Figure 482—The unit executes a 180-degree MOVING TURN to the left on the ball of the right foot.

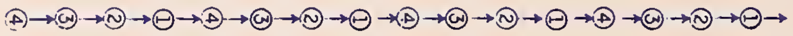


Figure 483

Figure 483—The unit moves forward in the new direction.

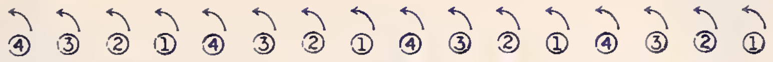


Figure 484

Figure 484—The unit executes a 180 degree MOVING TURN to the left on the ball of the right foot.

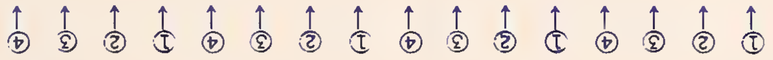


Figure 485

Figure 485—The unit moves backward a definite number of steps.

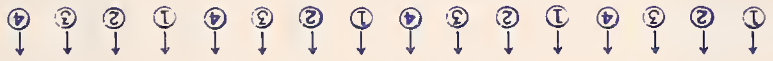


Figure 486

Figure 486—The unit checks the backward motion and moves forward a definite number of steps.

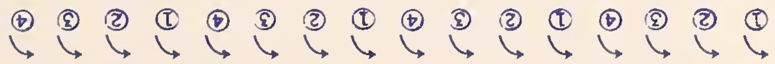


Figure 487

Figure 487—The unit executes a MOVING TURN to the left on the ball of the right foot. The ball of the right foot has been used in the preceding turns because it is the standard single pivot foot. If the turn is made on the right foot, the step in the new direction will be with the left foot, which represents the strong beat.

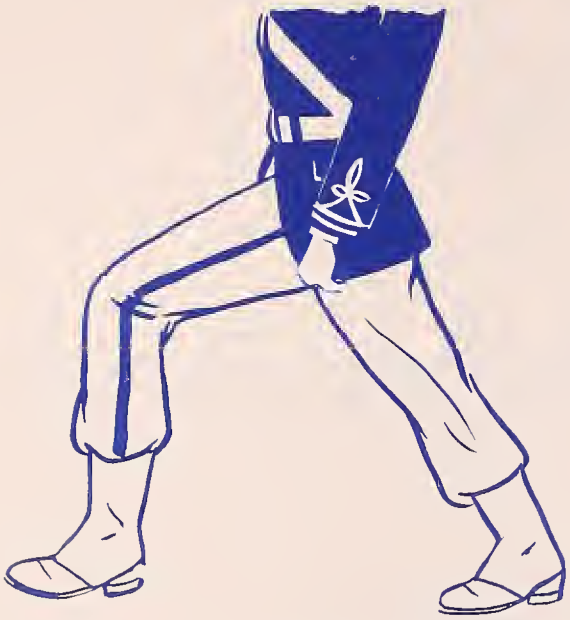


Figure 488

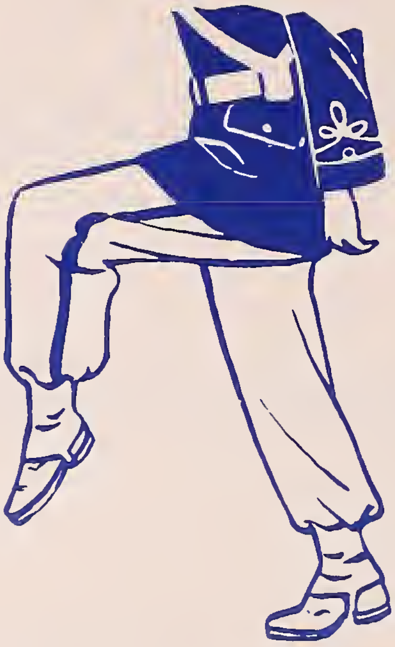


Figure 489

Figure 488—The first step in the new direction after a MOVING TURN may be a freeze. The freeze would be held a definite number of counts, and the step would be resumed.

Figure 489—The left foot is lifted and replaced for the first step after the freeze.

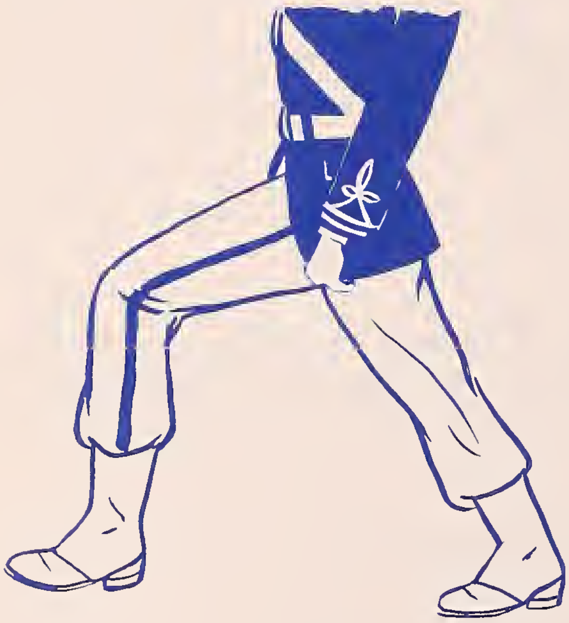


Figure 490

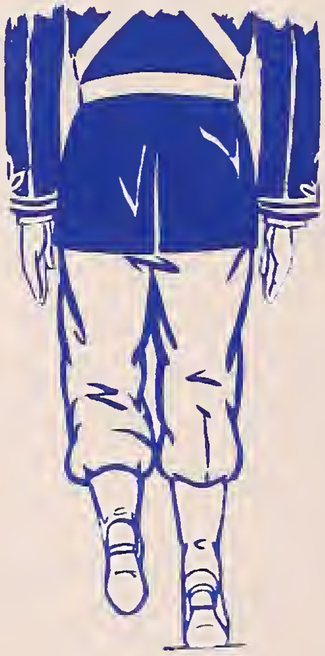


Figure 491

Figure 490—A freeze may be used prior to the MOVING TURN. This would be a delayed turn. A definite number of counts may be used, or, if the unit is well drilled, the half-count delay can be used. The half-count delay is practical for the slower cadences, but becomes very difficult as the tempo increases.

Figure 491—The MOVING TURN is executed in normal movements after the delay.

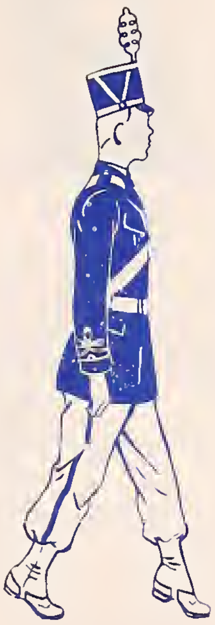


Figure 492

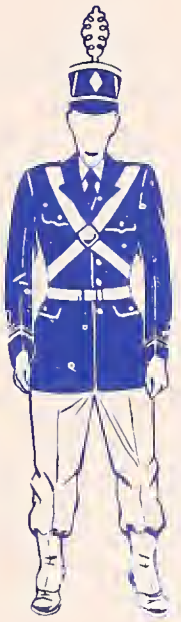


Figure 493

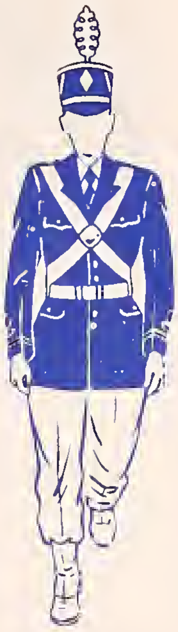


Figure 494

Figure 492—The double pivot turns are used with the stride step as standard procedure. The body weight is shifted to the forward pivot foot during the 90-degree turns. The turn is started with the balls of both feet acting as pivots. As the turn progresses, the weight is moved forward and the leading foot carries the pivot work.

Figure 493—After the 90-degree turns the weight of the body should be over the lead foot. The above figure shows the results of a pure double-pivot turn. The body would be between the feet and would have to be shifted to the left or right during the first step in the new direction. As an alternative the feet could be moved to the body center during the first two steps in the new direction. The above possibilities give rise to many problems in execution. It is much better to move the body weight forward on the lead foot during the turn and forego the handicaps.

Figure 494—The step in the new direction should be a full step.

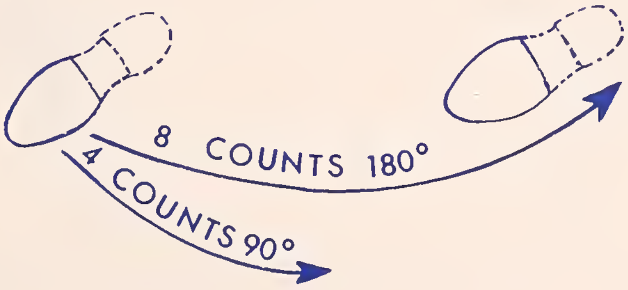


Figure 495

Figure 495—The double pivot turns are extremely useful for the drag turns. The weight is retained on the balls of both feet until the last count of the turn. It is then shifted to the lead foot and the step in the new direction is executed.

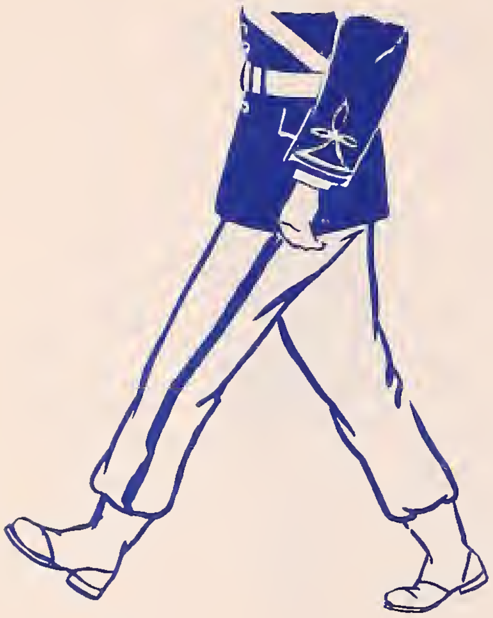


Figure 496

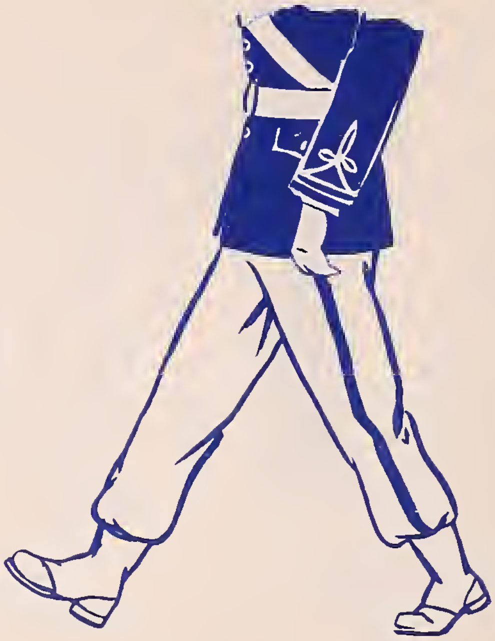


Figure 497

Figure 496—The use of the heel in the lead foot for the double pivot MOVING TURNS gives a different look to the turns. The turn is started on the heel of the lead foot and the ball of the rear foot. As the turn progresses the lead foot is lowered to a flat or ball position.

Figure 497—The lead foot must be changed for the right and left turns.

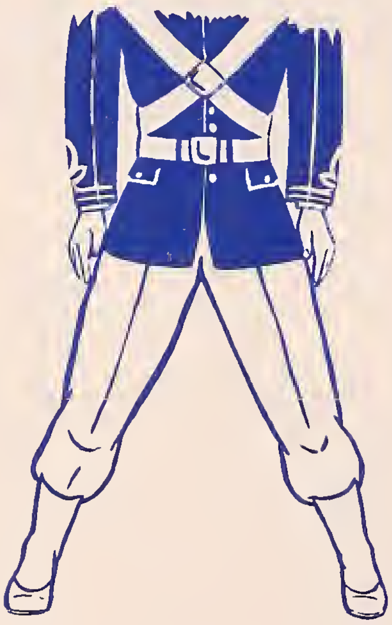


Figure 498

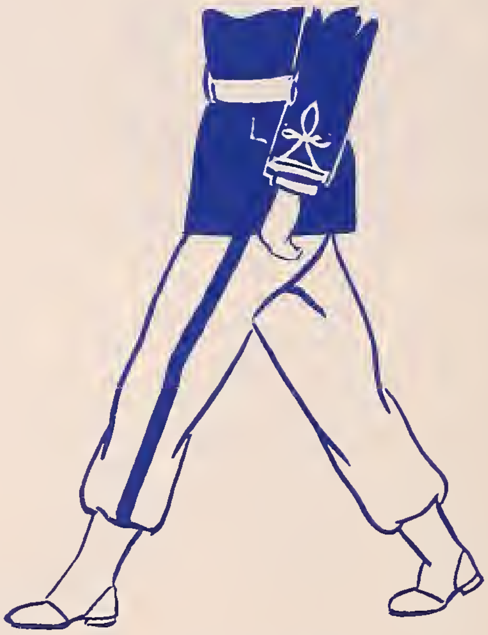


Figure 499

Figure 498—The last step before the turn can be executed to a stride position, facing the front. The double pivot turn can then be executed to either the left or the right.

Figure 499—In this case the weight does not have to move to the lead foot because there is time during the step in the new direction to move the body weight forward.

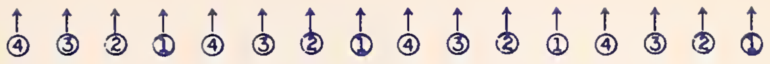


Figure 500

Figure 500—The unit is moving forward. The compound turn is a series of turns on successive steps. There are many compound turns.

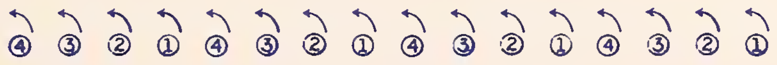


Figure 501

Figure 501—The following examples are but a few of the possibilities. The unit executes a 90-degree MOVING TURN to the left on the ball of the right foot.

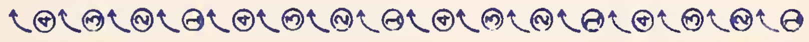


Figure 502

Figure 502—The unit takes one step in the new direction and executes a 90-degree MOVING TURN to the right on the ball of the left foot.

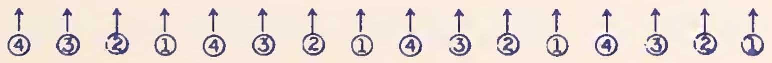


Figure 503

Figure 503—The unit moves forward in the new direction.

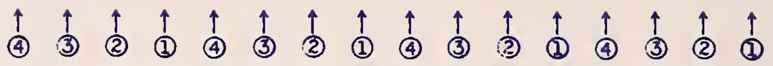


Figure 504

Figure 504—The unit is moving forward.

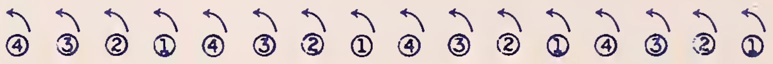


Figure 505

Figure 505—The unit executes a 90-degree MOVING TURN to the left on the ball of the right foot.

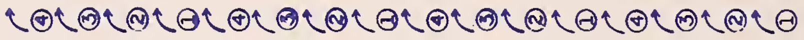


Figure 506

Figure 506—The unit takes one step in the new direction and executes a 180-degree MOVING TURN to the right on the ball of the left foot.

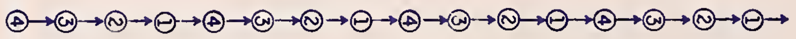


Figure 507

Figure 507—The unit moves forward in the new direction.

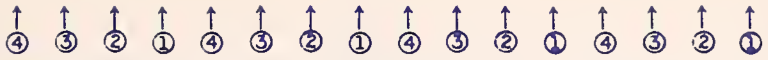


Figure 508

Figure 508—The unit is moving forward.

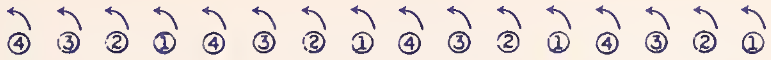


Figure 509

Figure 509—The unit executes a 90-degree MOVING TURN to the left on the ball of the right foot.

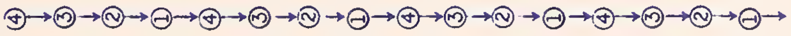


Figure 510

Figure 510—The unit takes one step backward.

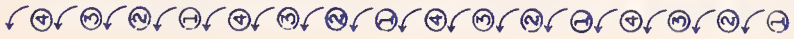


Figure 511

Figure 511—The unit executes a 90-degree MOVING TURN to the left on the ball of the left foot.

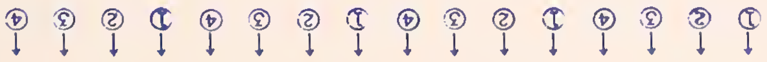


Figure 512

Figure 512—The unit moves forward in the direction.

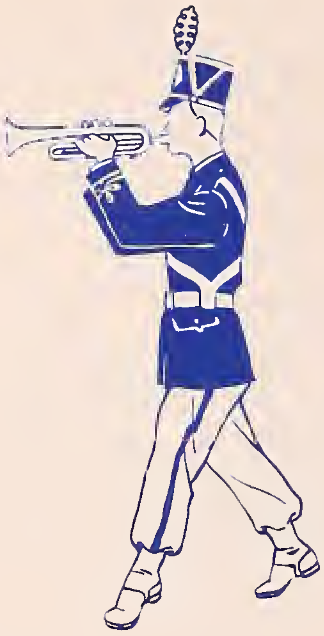


Figure 513

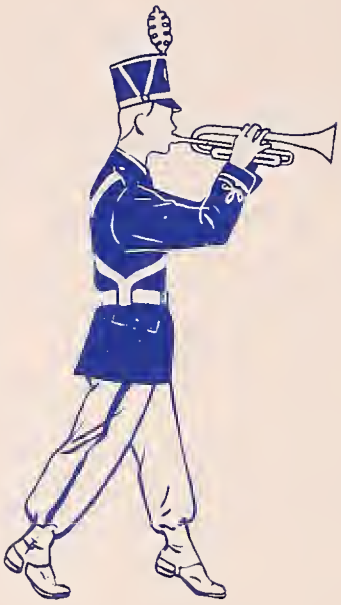


Figure 514

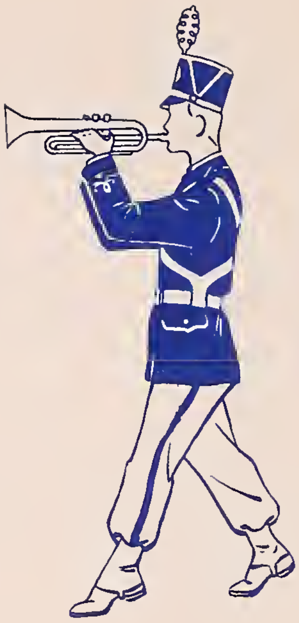


Figure 515

Figure 513—The unit executes a 180-degree MOVING TURN on the ball of the left foot.

Figure 514—One step is taken backwards.

Figure 515—The unit executes a 180-degree MOVING TURN to the left on the ball of the right foot and continues forward in the original direction. This is the compound 360 turn.

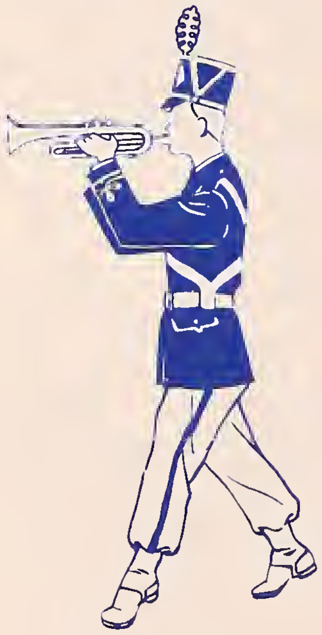


Figure 516

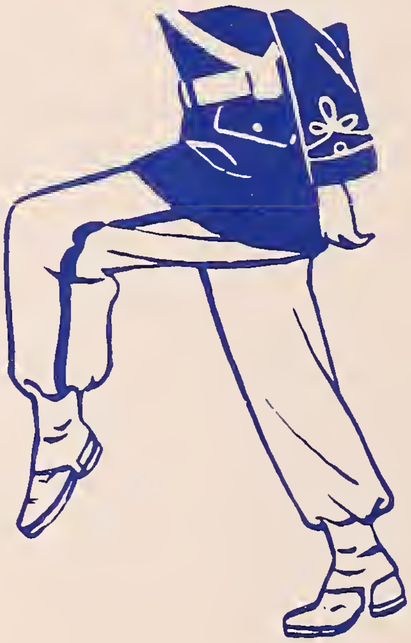


Figure 517

Figure 516—The unit executes a 180-degree MOVING TURN to the left on the ball of the left foot and moves backward a definite number of steps.

Figure 517—The backward motion is checked and the unit moves forward in the new direction. This is the sliding to-the-rear turn.

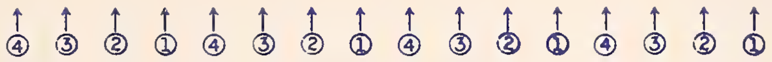


Figure 518

Figure 518—The compound turns are not limited to two consecutive turns. The unit is moving forward.

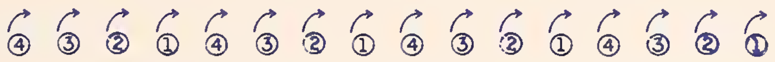


Figure 519

Figure 519—The unit executes a 90-degree MOVING TURN to the right on the ball of the right foot with a crossover.

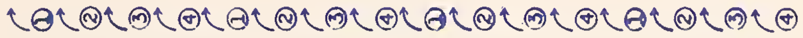


Figure 520

Figure 520—The unit takes one step in the new direction and executes a 90-degree MOVING TURN to the right on the ball of the left foot.

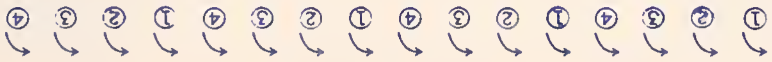


Figure 521

Figure 521—The unit takes one step in the new direction and executes a 180-degree MOVING TURN to the left on the ball of the right foot.

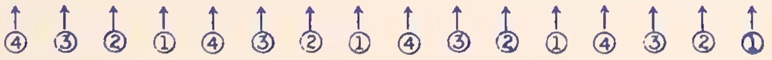


Figure 522

Figure 522—The unit moves forward in the original direction.

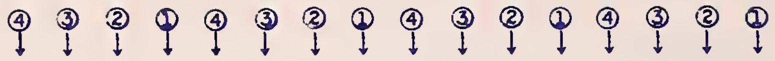


Figure 523

Figure 523—The unit is moving backward.

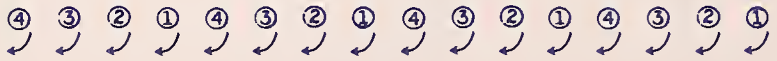


Figure 524

Figure 524—The unit executes a 90-degree MOVING TURN to the right on the ball of the left foot.

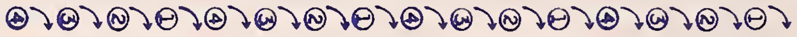


Figure 525

Figure 525—The unit takes one step backward and executes a 90-degree MOVING TURN to the right on the ball of the right foot.

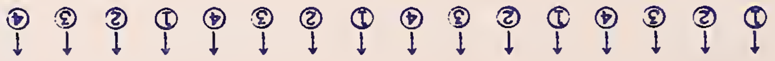


Figure 526

Figure 526—The unit moves forward in the new direction.

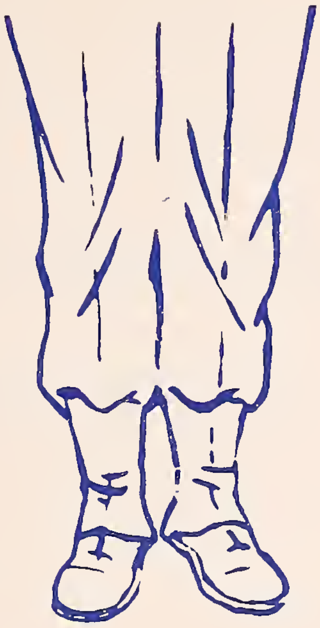


Figure 527

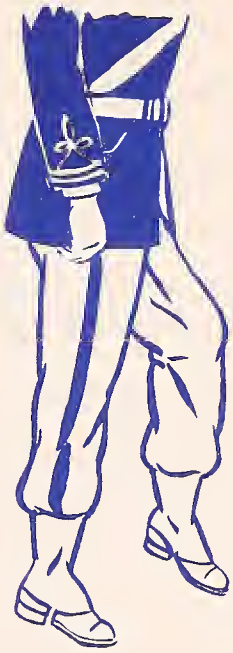


Figure 528

Figure 527—The single-pivot turns may be executed from the standing position. The individual turns on the ball of the right foot and steps in the new direction.

Figure 528—The turn to the right is executed on the ball of the right foot.

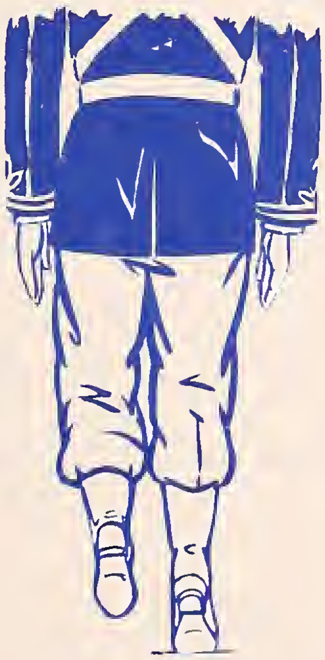


Figure 529

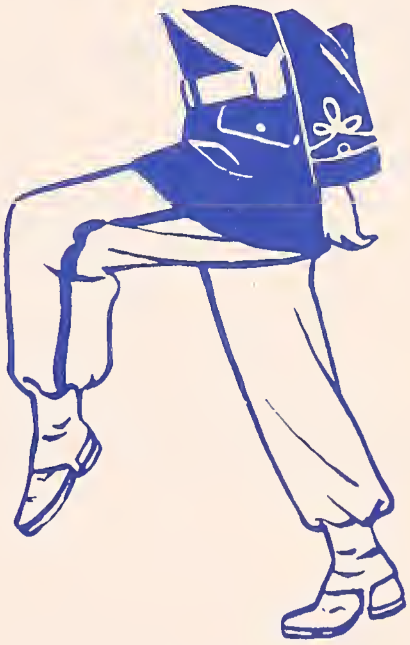


Figure 530

Figure 529—The turn to the rear is executed on the ball of the right foot.

Figure 530—The turn to the left is executed on the ball of the right foot.

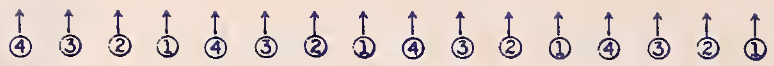


Figure 531

Figure 531—A definite style can be established with the removal of the MOVING TURNS. The standing turns are used for all directional changes. The unit is moving forward.

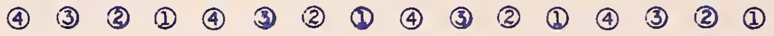


Figure 532

Figure 532—The unit executes a halt.

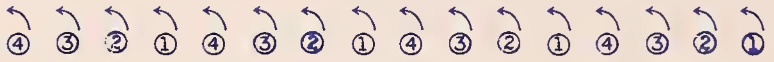


Figure 533

Figure 533—The unit executes a very definite left face.

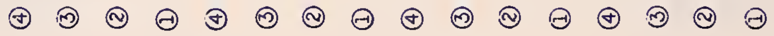


Figure 534

Figure 534—After the left face, the unit holds for a definite count and shifts the body weight to the right foot.

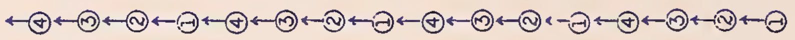


Figure 535

Figure 535—The step-off in the new direction is slightly exaggerated.

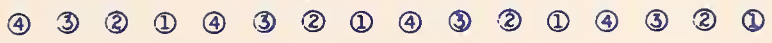


Figure 536

Figure 536—The double-pivot turns can be used from the standing position by taking one step before the turn.

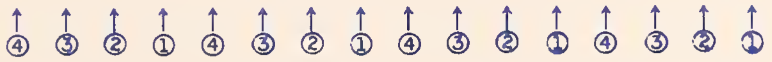


Figure 537

Figure 537—The right foot is moved forward one step.

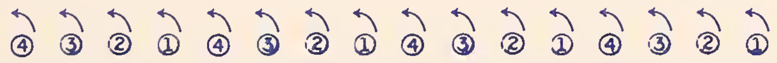


Figure 538

Figure 538—The unit executes a 90-degree turn to the left with a double pivot.

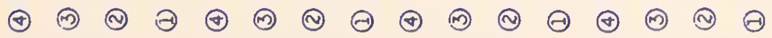


Figure 539

Figure 539—The body weight can be shifted forward or backward and the same with the lead or rear foot to resume the standing position.

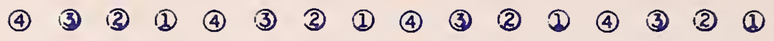


Figure 540

Figure 540—The turn to the right would change the lead foot.

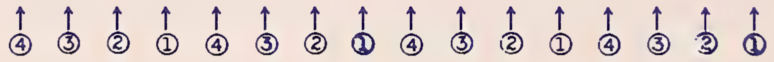


Figure 541

Figure 541—The left foot is moved forward one step.

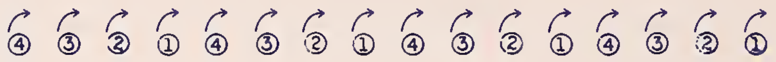


Figure 542

Figure 542—The unit executes a 90-degree turn to the right on a double pivot.

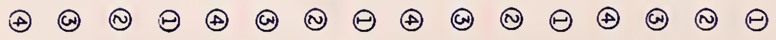


Figure 543

Figure 543—The body weight and a foot are moved to the standing position.

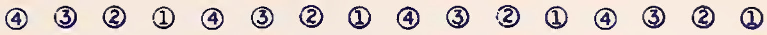


Figure 544

Figure 544—The about-face to the left is executed with the right foot forward.

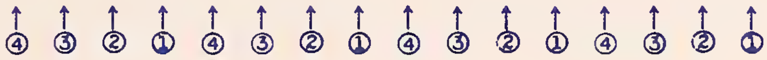


Figure 545

Figure 545—The right foot is moved forward one step.

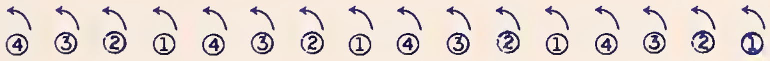


Figure 546

Figure 546—The unit executes a 180-degree turn to the left on a double pivot.

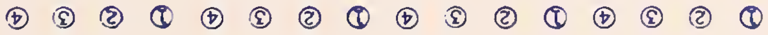


Figure 547

Figure 547—The weight of the body and one foot is moved to standing position.

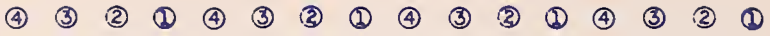


Figure 548

Figure 548—The about-face to the right is executed with the left foot forward.

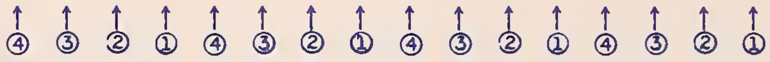


Figure 549

Figure 549—The left foot is moved forward one step.

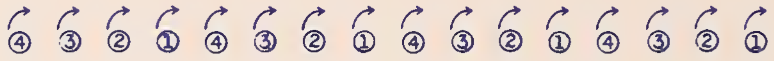


Figure 550

Figure 550—The unit executes a 180-degree turn to the right on a double pivot.

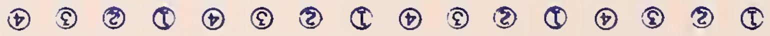


Figure 551

Figure 551—The weight of the body and one foot are moved to the standing position.

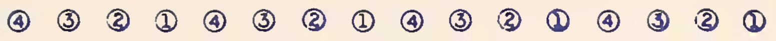


Figure 552

Figure 552—The double pivot turns can be used from the standing position with a step backward.

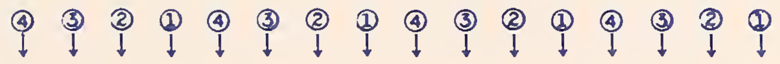


Figure 553

Figure 553—The left foot is moved back one step.

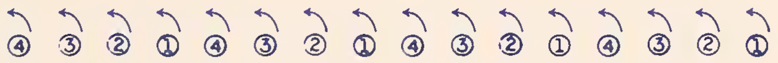


Figure 554

Figure 554—The unit executes a 90-degree turn to the left on a double pivot.

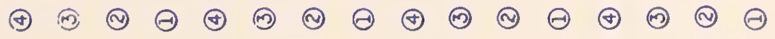


Figure 555

Figure 555—The weight of the body and one foot are moved to standing position.

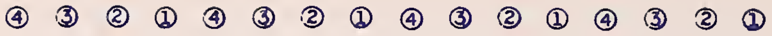


Figure 556

Figure 556—The turns from the backward step are not limited to 90 degrees.

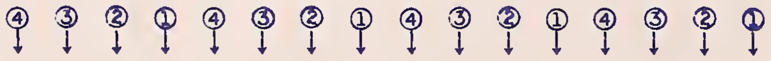


Figure 557

Figure 557—The left foot is moved backward one step.

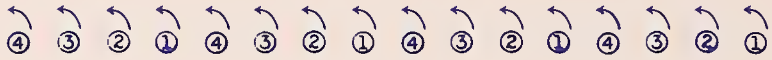


Figure 558

Figure 558—The unit executes a 180-degree turn to the left on a double pivot.

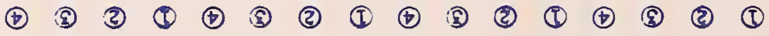


Figure 559

Figure 559—The weight of the body and one foot are moved to the standing position.

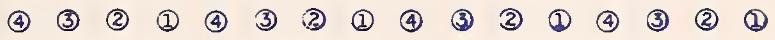


Figure 560

Figure 560—Double pivot turns of 90 degrees or less can be executed from a stride position to the front.

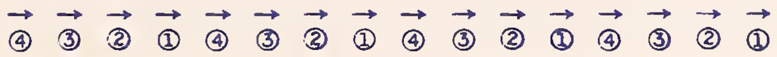


Figure 561

Figure 561—The right foot is shifted one step to the right.

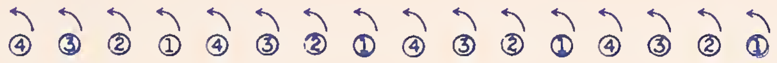


Figure 562

Figure 562—The unit executes a 90-degree turn to the left on a double pivot.

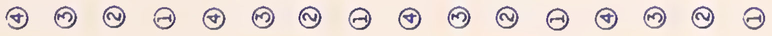


Figure 563

Figure 563—The weight of the body and one foot are moved to the standing position.

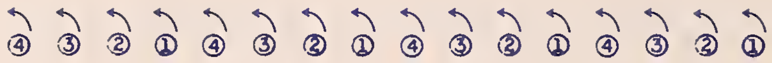


Figure 564

Figure 564—Each member of the unit executes a turn to the left on the ball of the right foot. The twos and fours turn 90 degrees. The ones and threes turn 180 degrees.

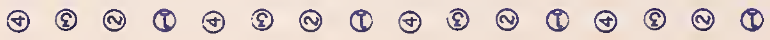


Figure 565

Figure 565—Each member executes mark time for one step.

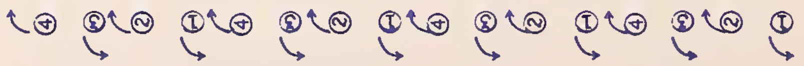


Figure 566

Figure 566—The twos and fours turn 180 degrees to the right on the ball of the left foot. Ones and threes turn 90 degrees to the left on the ball of the left foot.

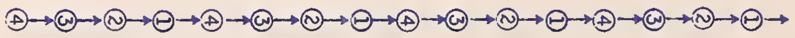


Figure 567

Figure 567—The unit moves forward in the new direction in the file formation.

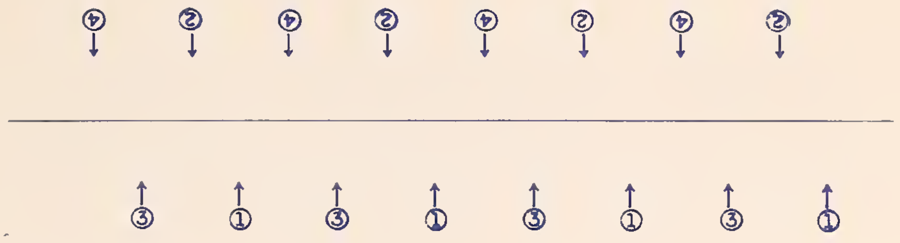


Figure 568

Figure 568—The unit is divided into two sections. The sections are eight steps apart and moving toward each other.

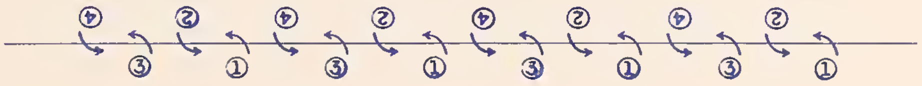


Figure 569

Figure 569—Each section moves three steps forward and turns 180 degrees to the left on the ball of the left foot.

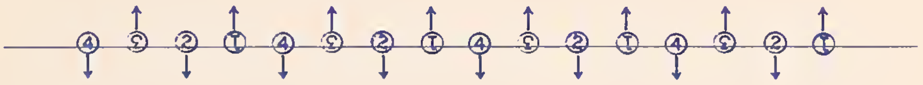


Figure 570

Figure 570—Each section moves backward after the turn.

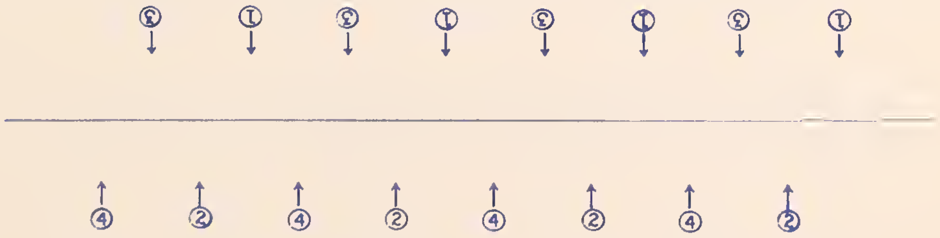


Figure 571

Figure 571—Each section changes to forward motion after a definite number of steps backward.

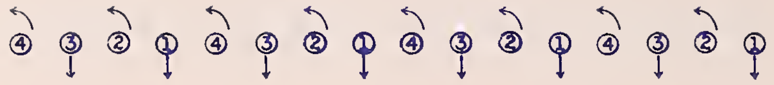


Figure 572

Figure 572—The twos and fours turn 90 degrees to the left on the ball of the right foot and move backwards a definite number of steps. The ones and threes move backward the same number of steps without the turn.

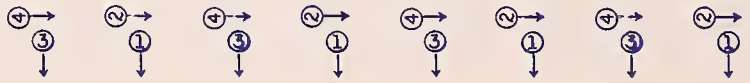


Figure 573

Figure 573—Each section is moving backward.

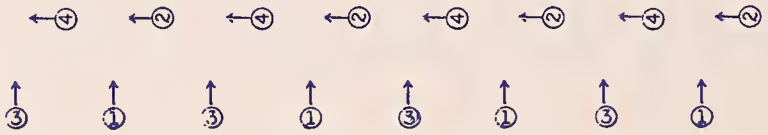


Figure 574

Figure 574—Each section changes from the backward movement to a forward movement.

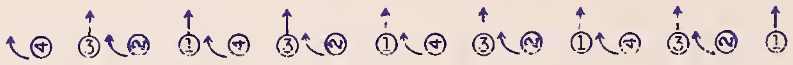


Figure 575

Figure 575—The unit is back in the original formation and the twos and fours turn and continue in line.

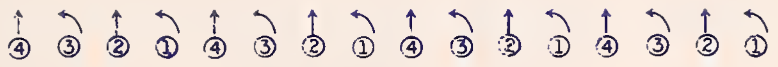


Figure 576

Figure 576—The twos and fours move forward four steps. The ones and threes execute an eight-count drag to-the-rear.

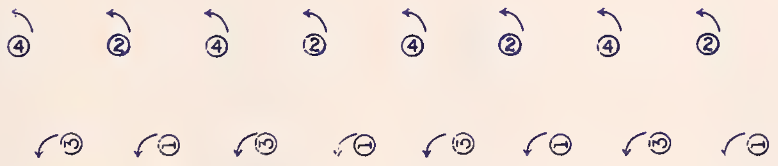


Figure 577

Figure 577—The twos and fours execute a standard to-the-rear as the ones and threes continue the drag to-the-rear.

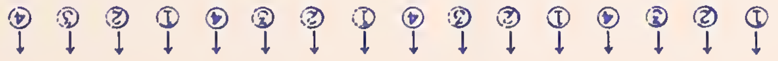


Figure 578

Figure 578—The twos and fours arrive back on line on the eighth step and step off with the ones and threes.

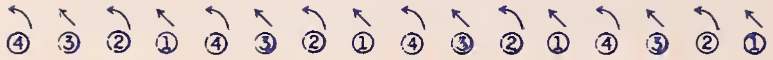


Figure 579

Figure 579—The twos and fours execute an eight count drag to-the-rear. The ones ond threes execute a semicircle to the left around the twos and fours.

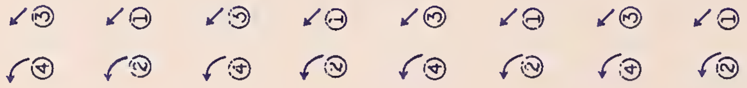


Figure 580

Figure 580—The ones and threes complete a quarter circle in four steps.

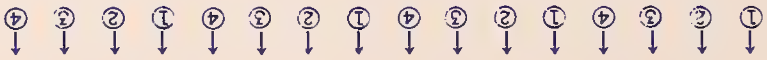
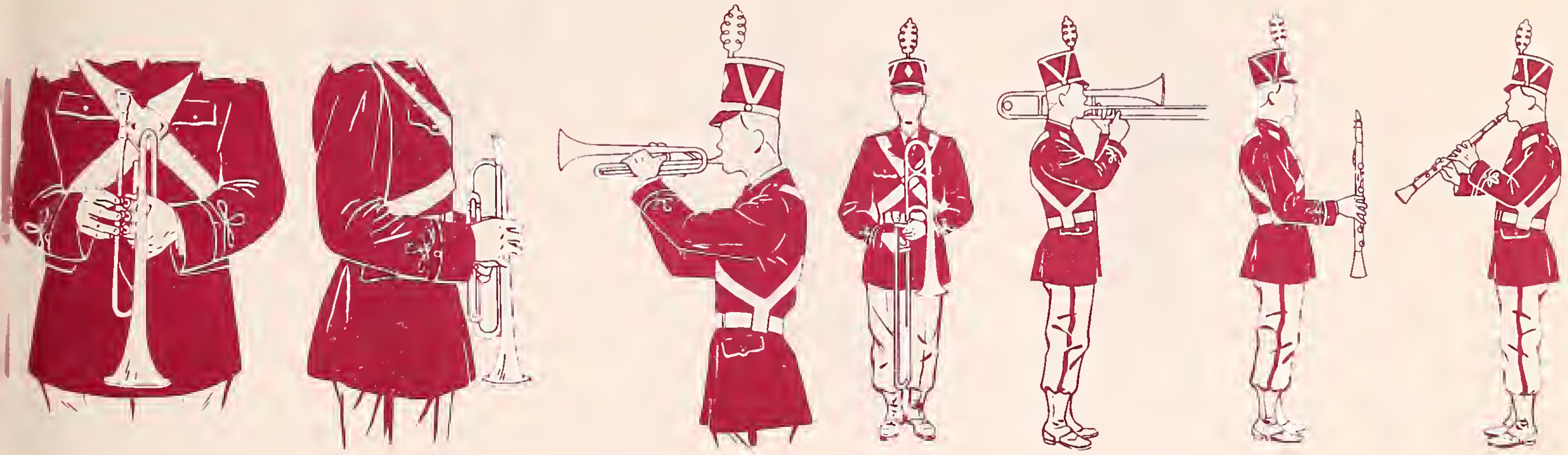
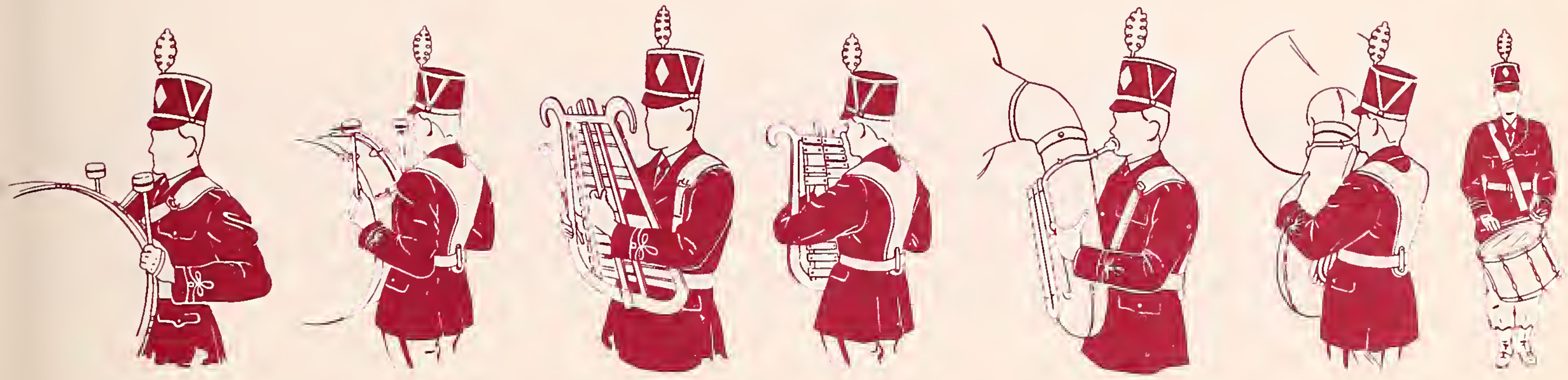


Figure 581

Figure 581—The drag to-the-rear and the semicircle are completed and the unit moves forward in the new direction.

Instrument Flash





Uniformity in instrument carriage and movement is extremely important in the overall picture of the precision unit. Exactness in position and motion are as important in the playing units as is the rifle manual for those units under arms. There are a few general rules for uniformity in position:

(1) Trumpets, cornets and trombones are held straight out from the mouth when played. The instrument should be parallel with the ground. Other angles are very difficult to keep uniform. It is conducive to poor posture in the head and shoulders to play a brass instrument pointed towards the ground.

(2) Clarinets are held out from the body at an angle of 30 to 45 degrees. The clarinet players must match their instrument position with the other clarinets. This is an example of the general rule of drill: STAND BETWEEN TWO PEOPLE.

(3) All the field drums should be carried at the same level. Some give and take must be arranged between players to compensate for the differences in height and still carry the drum in a good playing position.

(4) Playing units have a choice of swagger to lessen the interference from the body movement to the embouchures or to confine most of the movement to the legs and feet. The stagger is definitely inferior in appearance for those units that want the dignity of precision drill. The body movement can be reduced to a minimum by absorbing the impact of the foot striking the ground during the high knee step. The ball of the foot touches the ground first. The foot and ankle act as shock absorbers. The stride step is more difficult because the heel hits the ground first. The body movement can be reduced with practice during the stride step with a silent bend in the knee and flexibility in the hips.

For the ultimate in appearance the instruments should be arranged in homogeneous sections. The uniformity of the appearance in position and flash is more effective when the instruments are grouped properly. This is especially true of close order formations. It is generally true that the effectiveness of the motions of individuals in a group diminishes with the increased interval between the individuals. This can be overcome by increasing the size of the motion as the interval increases. The close order requires more uniformity in motions but the results are worth the extra effort.

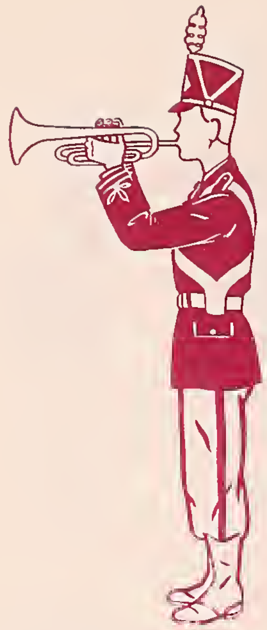


Figure 582

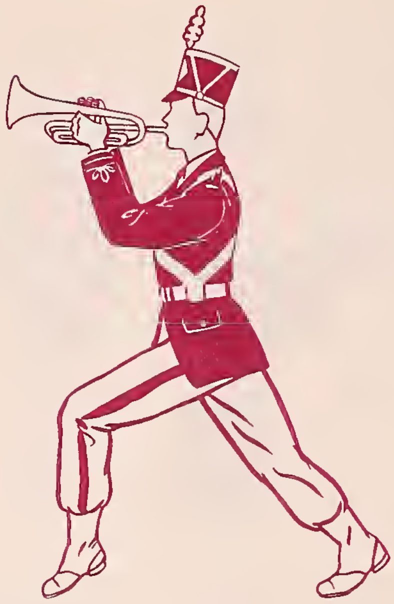


Figure 583

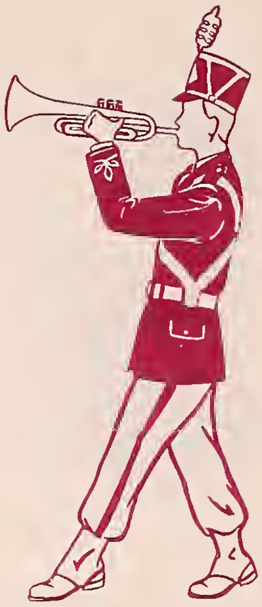


Figure 584

Figure 582—INSTRUMENT FLASH can be easily added to the forward march. One flash is the upward movement of the instrument and head during the first step forward. The instrument is in standard playing position prior to the first step.

Figure 583—The peak of the knee lift and the instrument lift occur at the same time.

Figure 584—The head and instrument are brought back to the standard playing position as the foot is lowered to the ground.

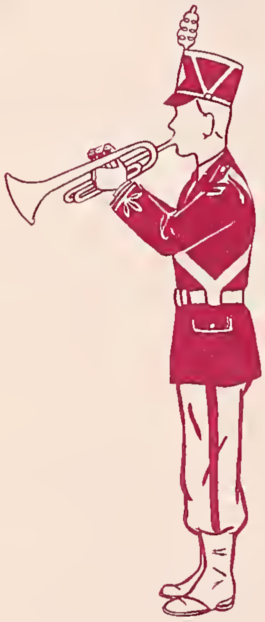


Figure 585

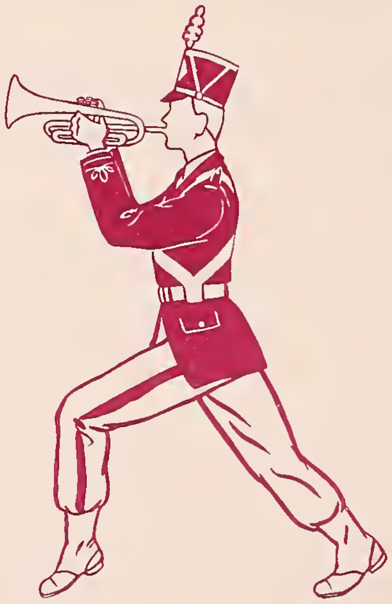


Figure 586

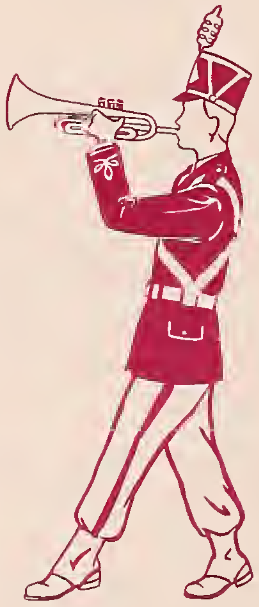


Figure 587

Figure 585—A dip can be used to emphasize the instrument lift. The head and instrument are lowered slightly before the first step.

Figure 586—The head and instrument are lifted during the knee lift.

Figure 587—The head and instrument are brought to standard playing position as the foot is lowered to the ground. An additional dip could be used as the completion of the first step.

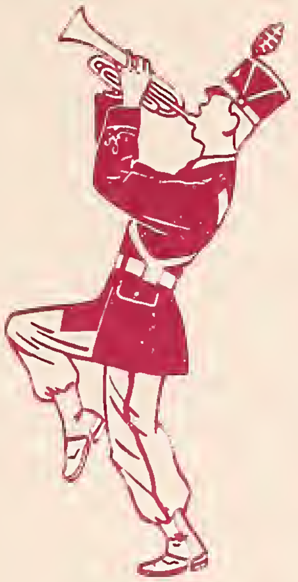


Figure 588

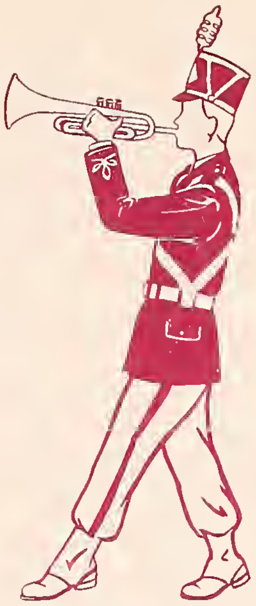


Figure 589

Figure 588—The rare-back is used frequently during or preceding the first step of forward march. The instrument and body from the waist up move up and back increasing the arch in the back. It is advisable to use the rare-back during mark time and forward step. The foot and leg can be used during the last half of the step to pull the head and body back to standard position.

Figure 589—The instrument, head and body are back to standard playing position at the completion of the first forward step.

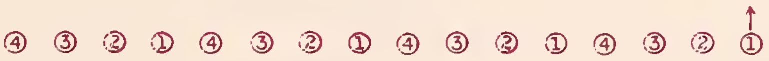


Figure 590

Figure 590—The instrument flash is effective with the individuals executing the flash one at a time. During the execution of the step-two from the right the individuals are flashing as they step forward.

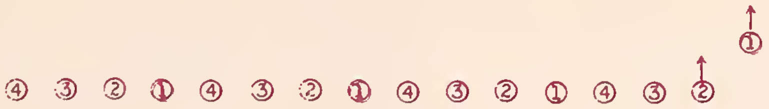


Figure 591

Figure 591—This can be used with step-four or step-one. If step-one is used the pace of the step-off is faster and the flash is more exciting.

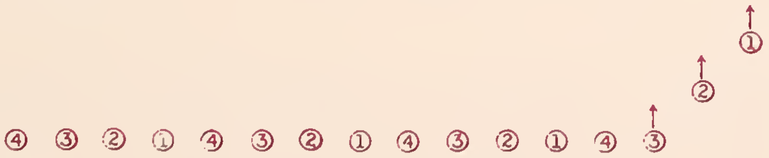


Figure 592

Figure 592—The step-two continues with the third individual flashing as he steps forward.

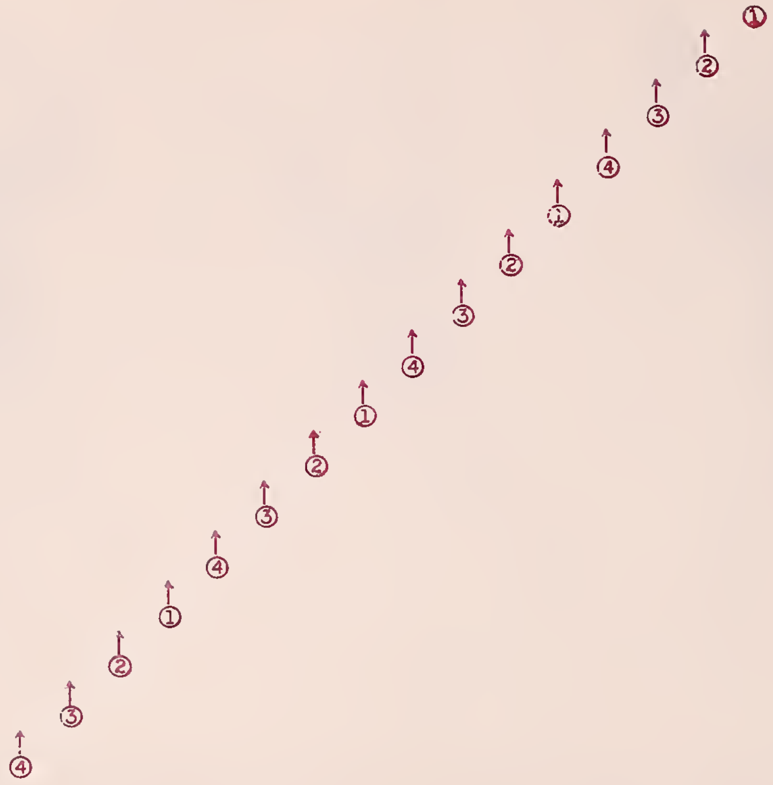


Figure 593

Figure 593—The same flash that is used for the forward step can be used for a halt. The unit is in step-two formation and the leading man halts to set the line. Each individual hits the line with his right foot. As the right leg is lifted for the last step the head and instrument can be lifted.

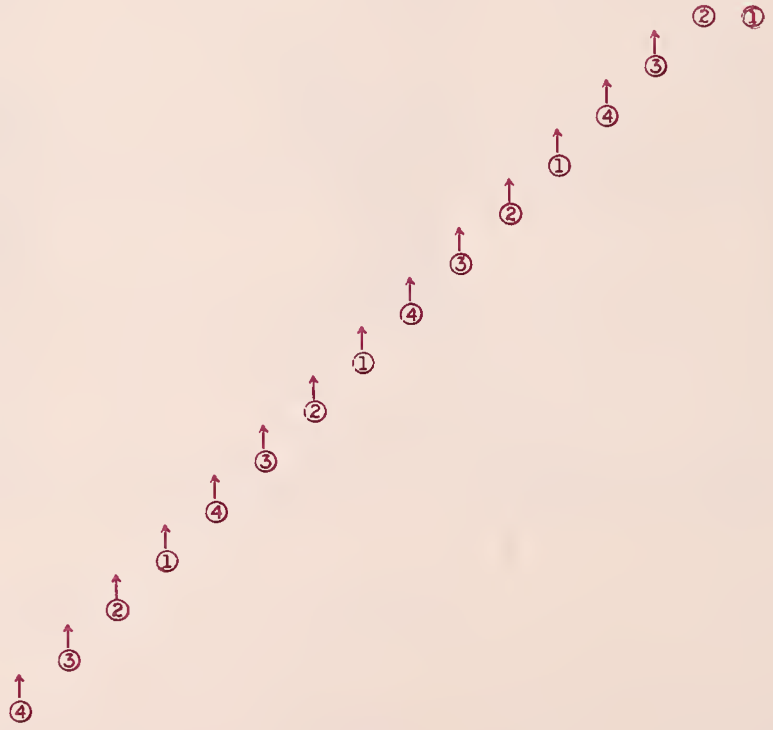


Figure 594

Figure 594—The individuals arrive on line every two steps. A step-one formation would be more impressive because of the faster pace.

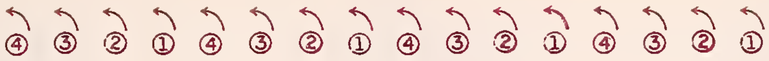


Figure 595

Figure 595—The head and instrument can be delayed during the turns. The body turns during the first half-count.

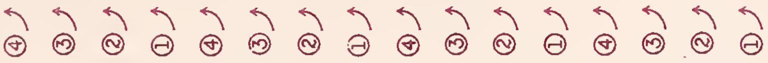


Figure 596

Figure 596—The head and instrument follow through on the turn during the last half-count.

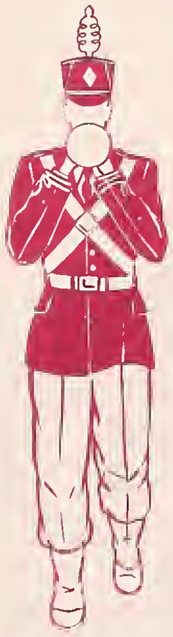


Figure 597

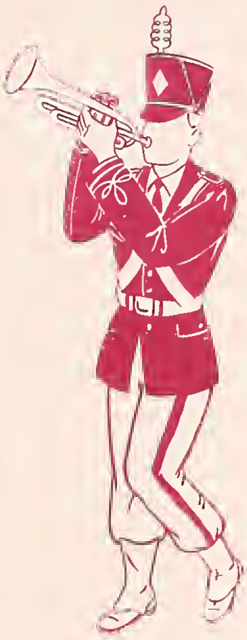


Figure 598

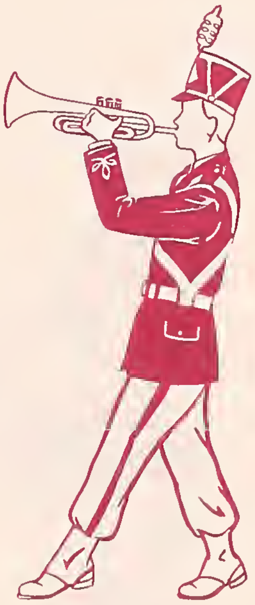


Figure 599

Figure 597—The up and over flash for the turns is effective and helps with the playing problems during the turn. The instrument is in standard playing position as the right foot hits the ground.

Figure 598—As the left foot and leg are lifted during the turn the head and instrument are also lifted.

Figure 599—The end of the instrument describes an arc up and over from the standard playing position in one direction to the standard playing position in another direction.

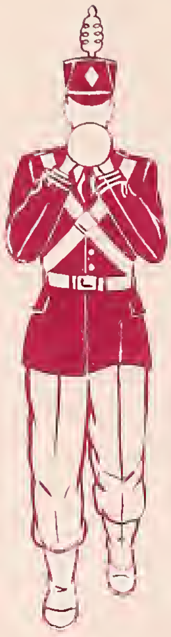
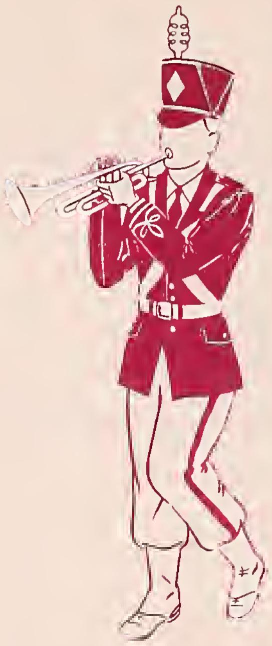


Figure 600



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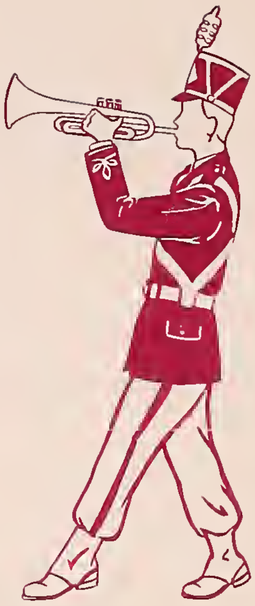


Figure 602

Figure 600—The head and instrument are in standard playing position as the right foot hits the ground.

Figure 601—As the left foot and leg are lifted during the turn, the head and instrument are lowered.

Figure 602—The end of the instrument describes an arc down and under from the standard playing position in one direction to the standard playing position in another direction.

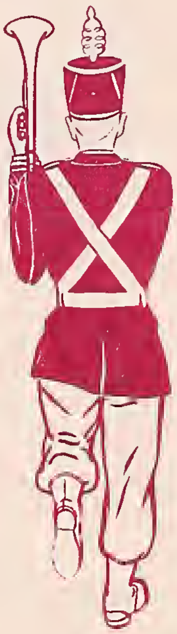


Figure 603

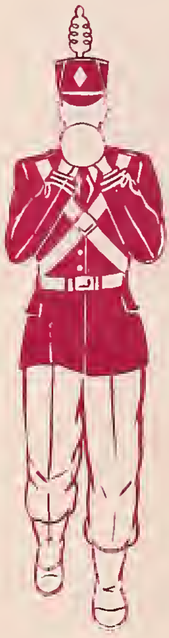


Figure 604

Figure 603—If the unit is not playing or the turns are made by a few members at a time the instrument can be flashed in the air during the turn.

Figure 604—The instrument is returned to the playing position at the completion of the turn.

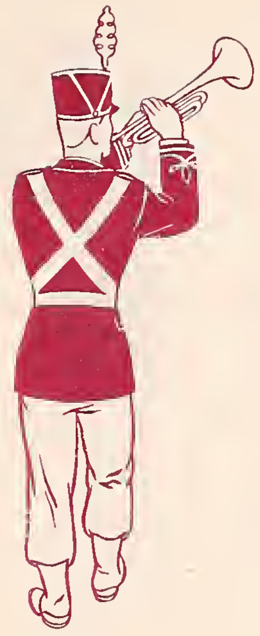


Figure 605

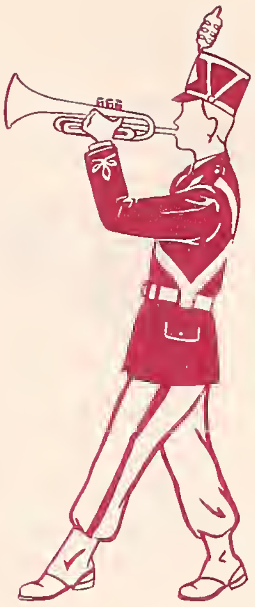
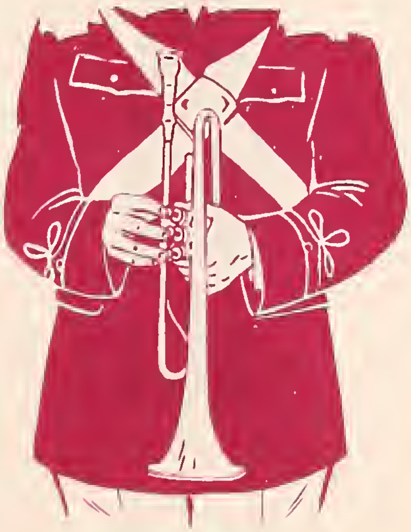


Figure 606

Figure 605.—During the step preceding the turn the head, shoulders and instrument can be feinted to the opposite direction. A feint to the right prior to a turn to the left.

Figure 606—The standard playing position is resumed for forward movement in the new direction.



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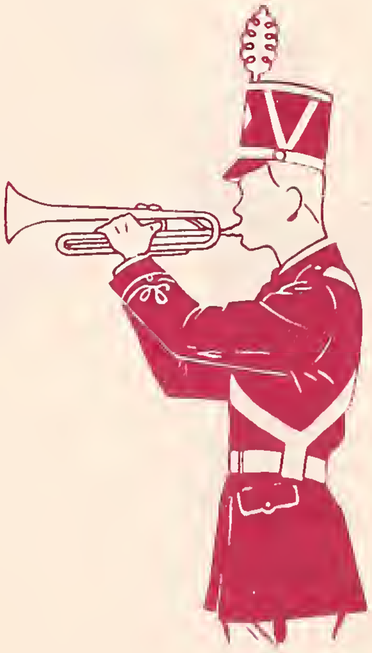


Figure 608

Figure 607—The movement from ready position to playing position is normally executed in one-half count. It can also be accelerated to a quarter count and presents a beautiful motion if the unit is in close order.

Figure 608—The movement can also be dragged in two, four or more counts. A slight dip before the lift is used for extra distance of movement for open order units.

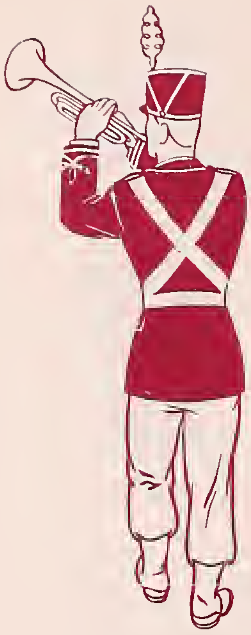


Figure 609

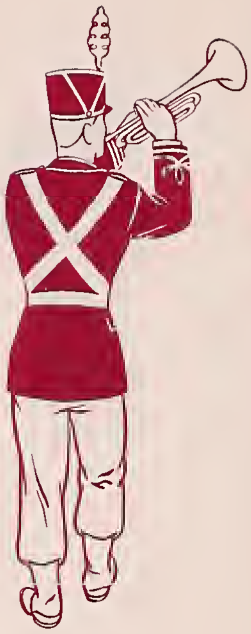
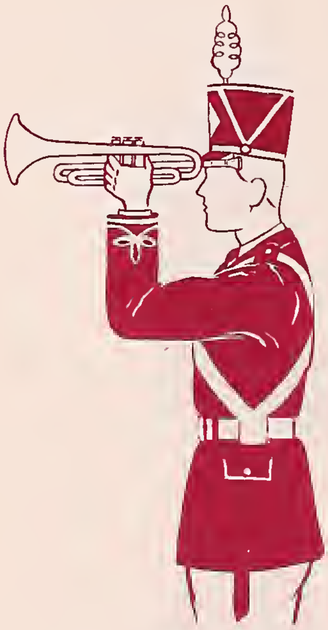


Figure 610

Figure 609—For special musical sections and fanfares the instruments are held higher than normal and at times it is effective to play with instruments up and to one side.

Figure 610—In company front a double sided band could play with the instruments facing both sides of the field and increase the projection of sound to the audience.



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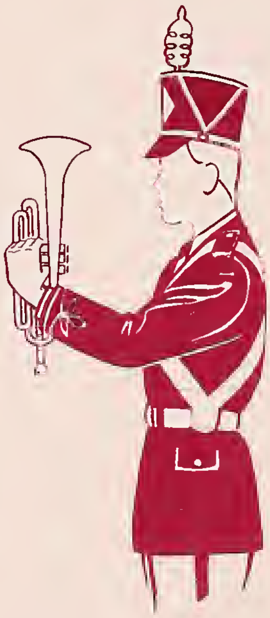

Figure 612

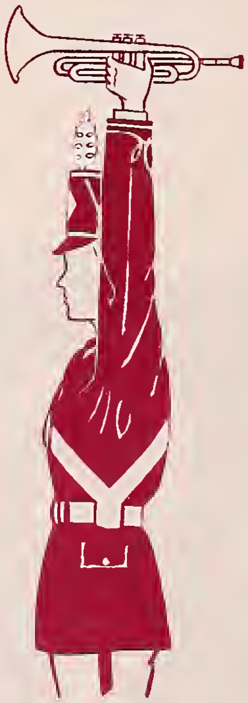

Figure 613

Figure 611—If the instruments are in homogenious sections they can be lifted during tacit periods in the music.

Figure 612—The change in position of the instrument is usually executed in one-half count and the execution starts on the beat.

Figure 613—The instrument is in position on the afterbeat. These positions are also good for turns. Flourishes can be executed with the instrument in the air.

Bows

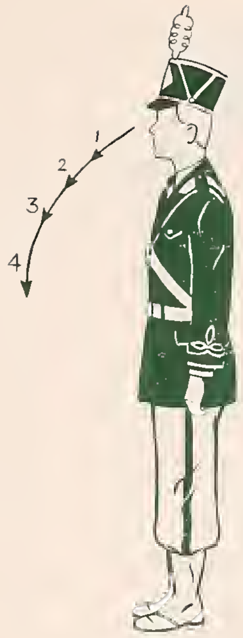

Figure 614

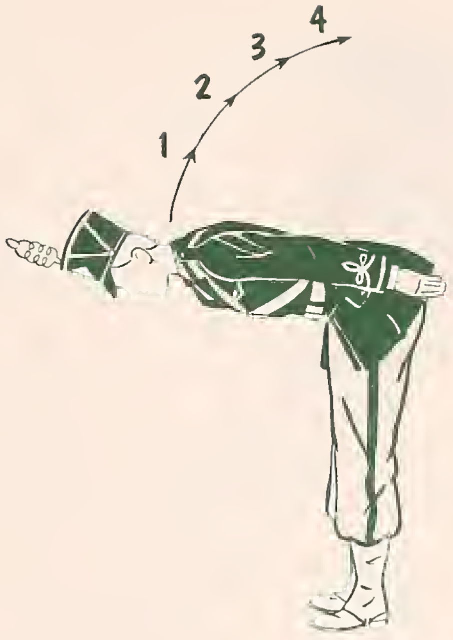

Figure 615

Figure 614—The waist BOWS are difficult to execute in one count. Uniformity is much easier to obtain with the drags when the waist BOWS are used. The waist BOW can be executed in four counts during the downward motion.

Figure 615—The return to the standing position is executed with a four count drag to obtain uniformity.

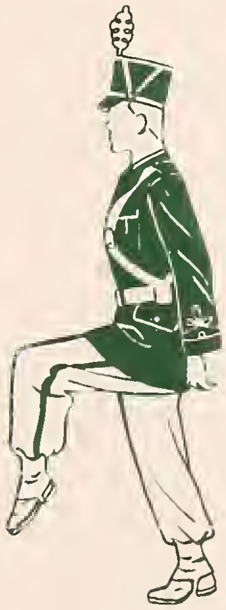

Figure 616

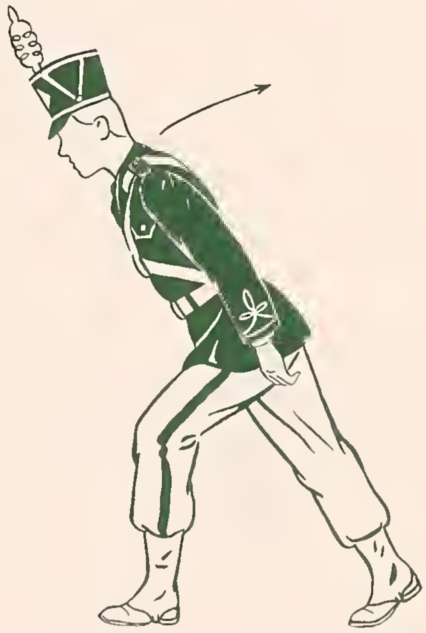

Figure 617

Figure 616—The waist BOW is also used with the feet in stride position. The individual moves forward one step.

Figure 617—The waist BOW is executed in stride position more easily during the return to the standing position.

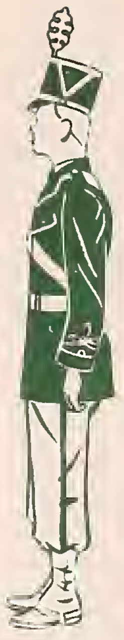

Figure 618

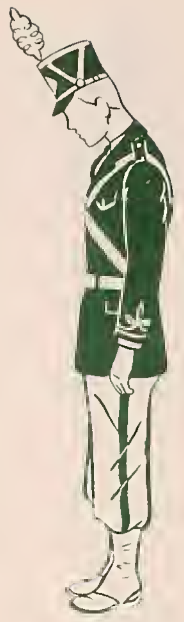

Figure 619

Figure 618—Small motions are very effective in close order interval. The head BOW is much better for the company front close order unit than the open order block unit.

Figure 619—The head can be lowered straight down in front or to either side.

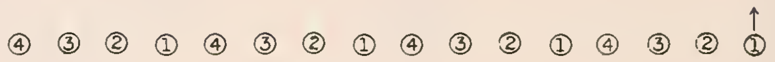

Figure 620

Figure 620—The head BOW with a step two or a step one can be used. It is time consuming unless the execution is started at several points.

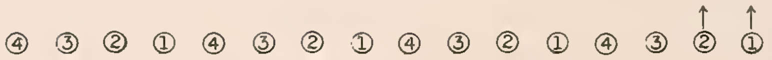

Figure 621

Figure 621—The movement continues down the line.

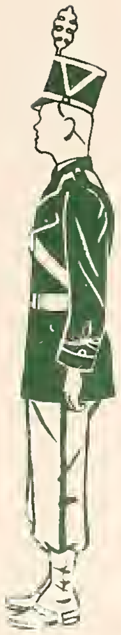
Figure 622

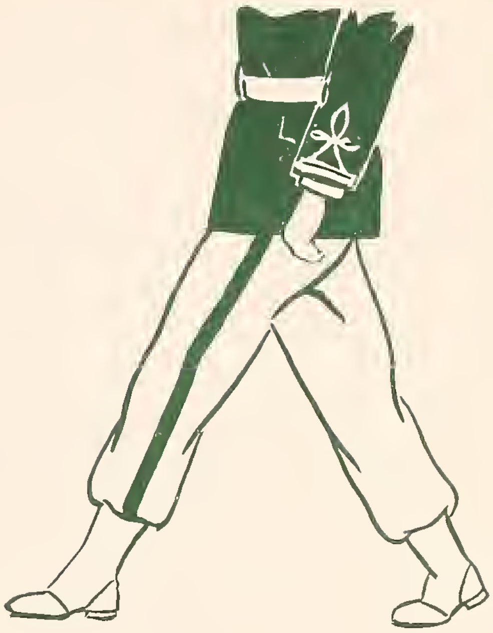
Figure 623

Figure 622—The full BOW is executed from the stride position.

Figure 623—The step forward is executed in one count.

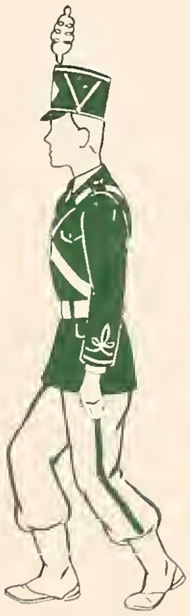
Figure 624

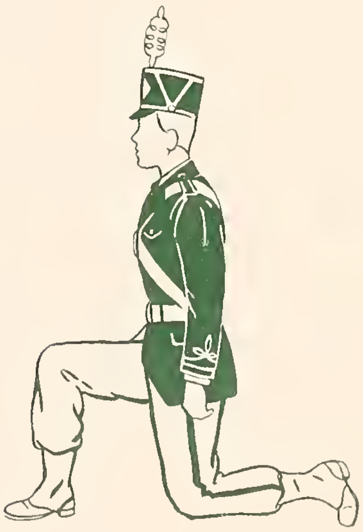
Figure 625

Figure 624—The BOW continues in a drag movement.

Figure 625—The execution is completed in eight counts. The return to standing position can be executed in one count or continue with the drag.

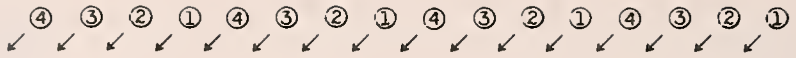

Figure 626

Figure 626—Various foot movements can be included to enhance the BOWS. A step backward and to the oblique will position the body to face one side.

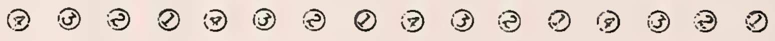

Figure 627

Figure 627—The BOW is executed facing to the oblique.

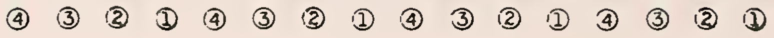

Figure 628

Figure 628—The return to a forward standing position is optional.

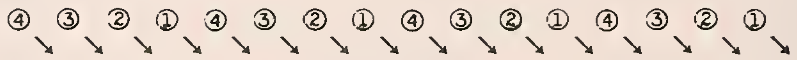

Figure 629

Figure 629—A step backward and to the other oblique will position the body to face the other side for the BOW in this direction.

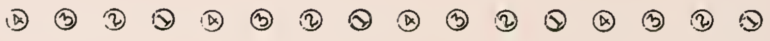

Figure 630

Figure 630—BOWING to both sides would use more time in the execution and would be more formal.

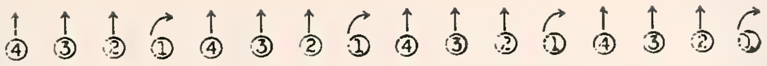

Figure 631

Figure 631—Another suggested foot movement is the step one with the halt in position and the BOWING in successive movements.

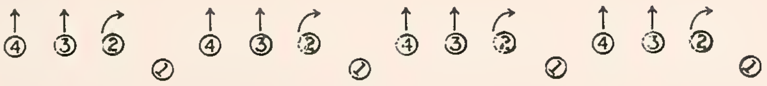

Figure 632

Figure 632—Each individual moves forward at one step intervals.

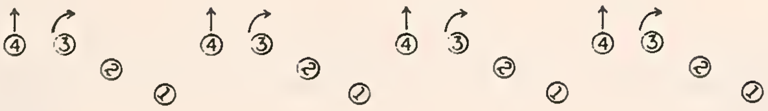

Figure 633

Figure 633—Each individual turns at one step intervals and BOWS in the direction of the new line.

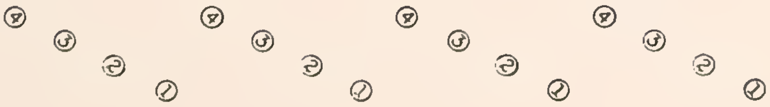

Figure 634

Figure 634—Any type BOW can be used for this type of foot movement. Use of the drag BOWS would mean that several individuals would be in the process of executing BOWS at the same time.

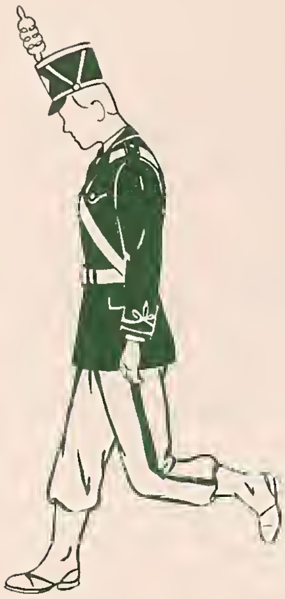

Figure 635

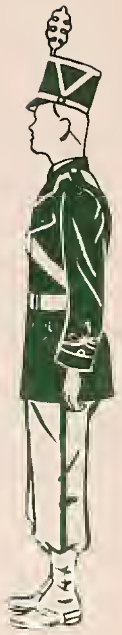

Figure 636

Figure 635—The head BOW is useful for the backward step. The BOW is executed during the backward step for a definite number of steps.

Figure 636—The head is raised during the last step or continues in BOW for a definite number of counts.

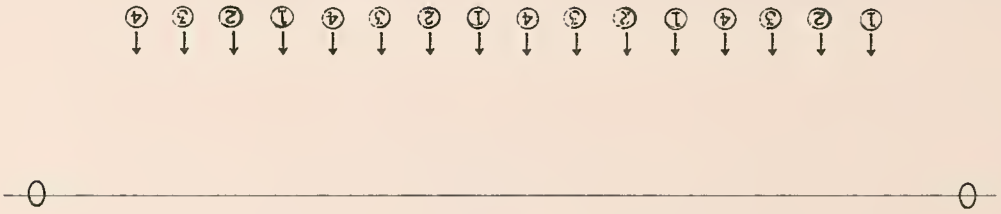

Figure 637

Figure 637—The unit approaches the line of departure which is usually the finish line.

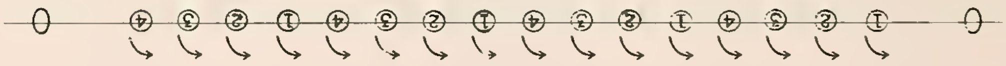

Figure 638

Figure 638—To-the-rear is executed by the unit in order to face the audience.

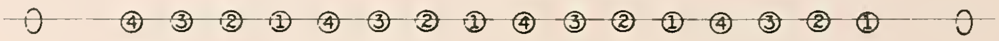

Figure 639

Figure 639—The BOW is executed at the completion of the turn.

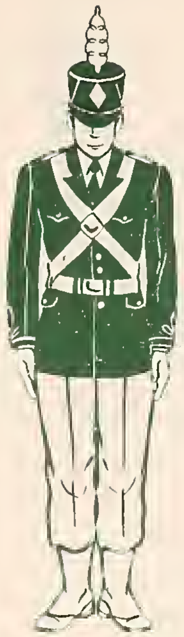

Figure 640

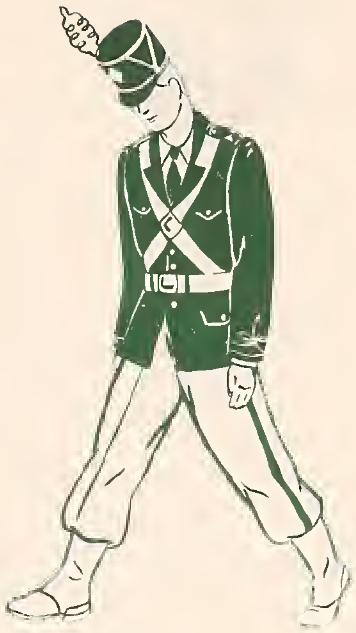

Figure 641

Figure 640—Movement can be used during the BOW.

Figure 641—A step to the oblique is taken. The stride position is held for a definite number of counts.

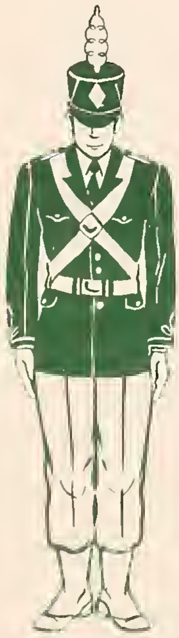

Figure 642

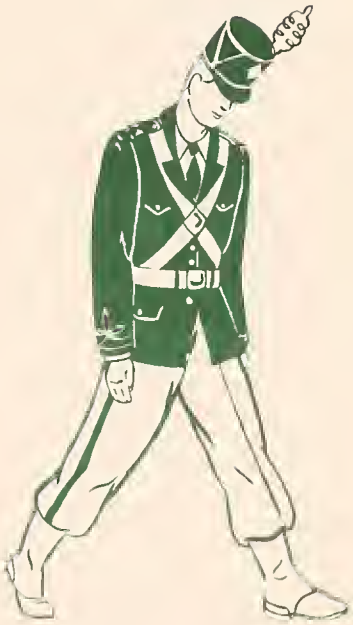

Figure 643

Figure 642—The return to the forward standing position is executed.

Figure 643—The opposite oblique is faced by a step and oblique or a step backward and oblique forward.

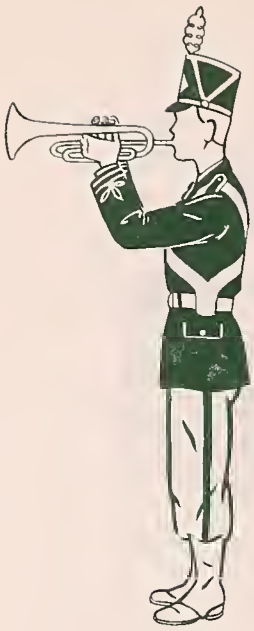

Figure 644

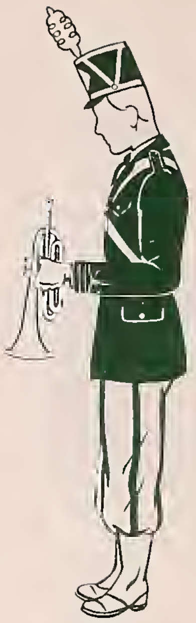

Figure 645

Figure 644—The instrument can add valuable flash to the BOWS. As the head is lowered the instrument also moves. The head is moving from vertical to horizontal and the instrument from horizontal to vertical. This contrast in movement is effective in appearance.

Figure 645—The return to standing and playing positions is equally effective in movement.

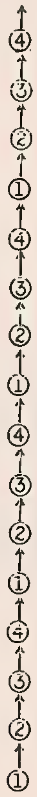

Figure 646

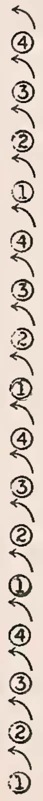

Figure 647

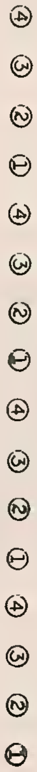

Figure 648

Figure 646—The 270-degree turn is a fine movement to precede the full BOW. The unit is in file with the audience to the right.

Figure 647—The unit executes a 270-degree turn to the left.

Figure 648—The full BOW is executed immediately following the turn.

Arm Swing

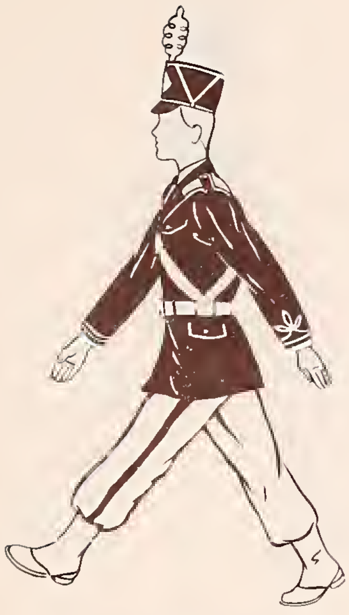

Figure 649

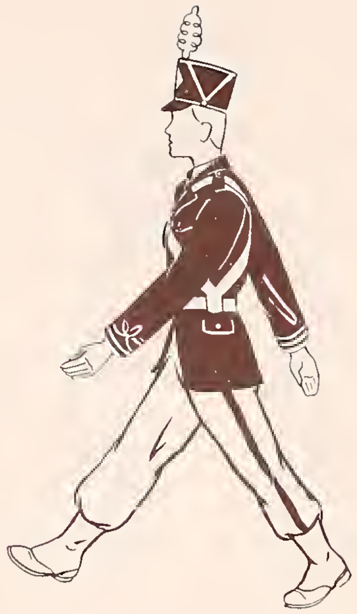

Figure 650

Figure 649—The standard ARM SWING for the stride step moves the left arm to the rear during the step with the left foot.

Figure 650—The left arm moves forward during the step with the right foot.

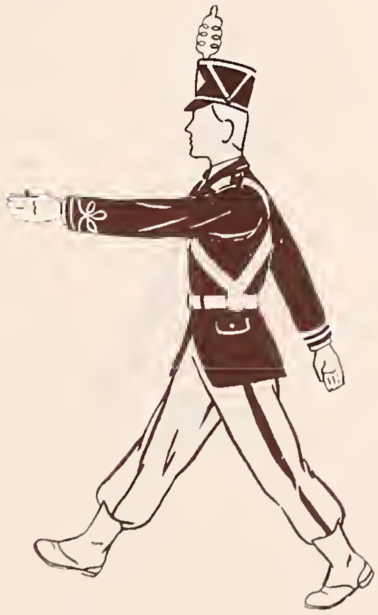

Figure 651

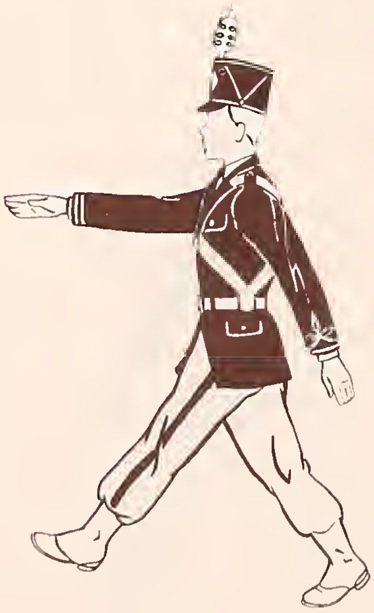

Figure 652

Figure 651—The standard ARM SWING can be exaggerated in forward and backward motions. The left arm is horizontal as the right foot hits the ground. The right arm is moved to the rear until there is a tenseness in the shoulder.

Figure 652—The right arm is horizontal and the left arm back as the left foot hits the ground.

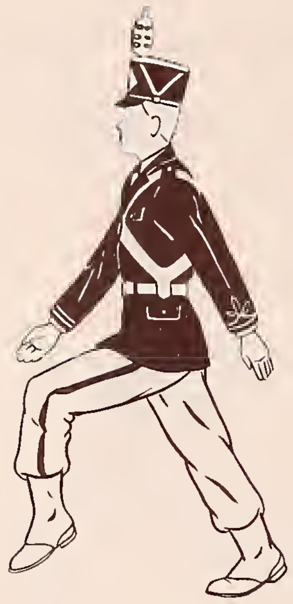

Figure 653

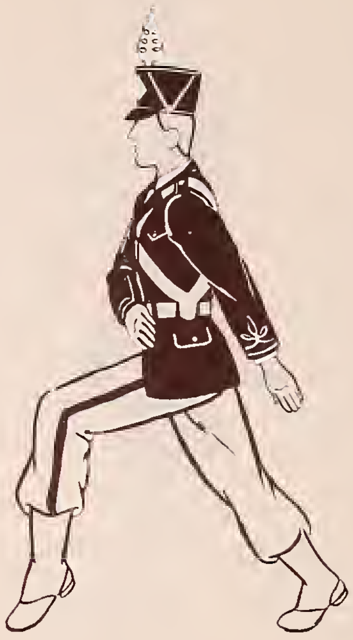

Figure 654

Figure 653—The ARM SWING can be executed with a bend in the shoulder and the elbow. The shoulder bend is used during the first half of the lift of the foot. As the foot continues in upward movement the upper arm is held in position and the forearm is moved from the elbow.

Figure 654—This can be used from the standard ARM SWING or from an exaggerated ARM SWING.

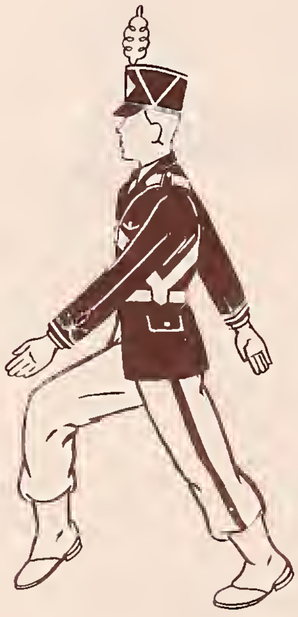

Figure 655

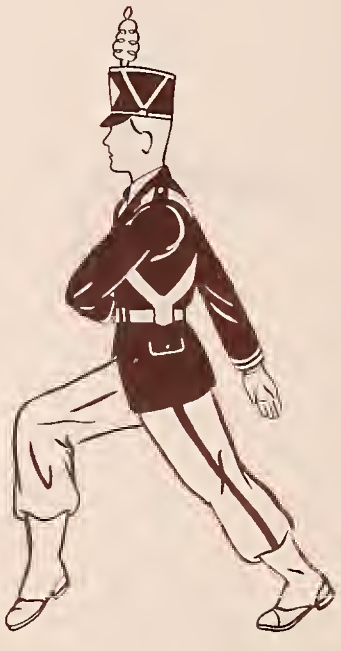

Figure 656

Figure 655—Shoulder movement is used during the first half of the lift.

Figure 656—Forearm is moved during the last half of the lift of the foot.

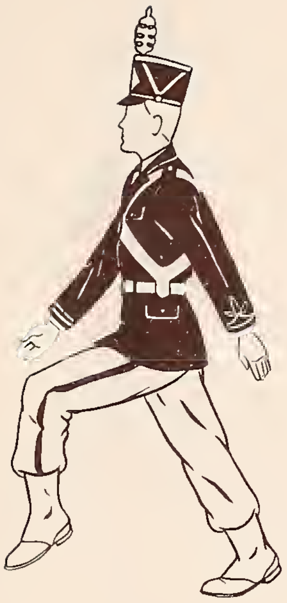

Figure 657

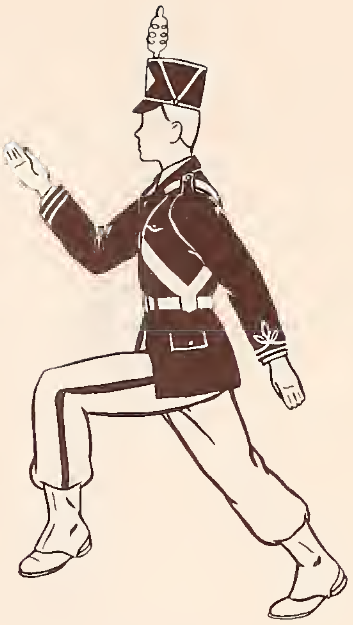

Figure 658

Figure 657—The use of both the shoulder and the elbow for hinge movements allows a number of variations in double movements.

Figure 658—The forearm is continued in the movement to the front and up after the upper arm is held in position.

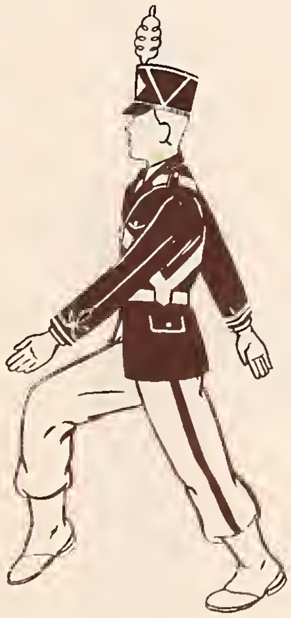

Figure 659

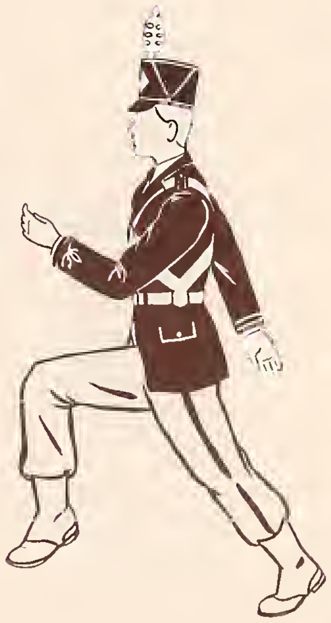

Figure 660

Figure 659—In all the ARM SWINGS that are completed in two counts, the arms move with the opposite feet.

Figure 660—This ARM SWING could be developed further by moving the upper arm and continuing to a horizontal position.

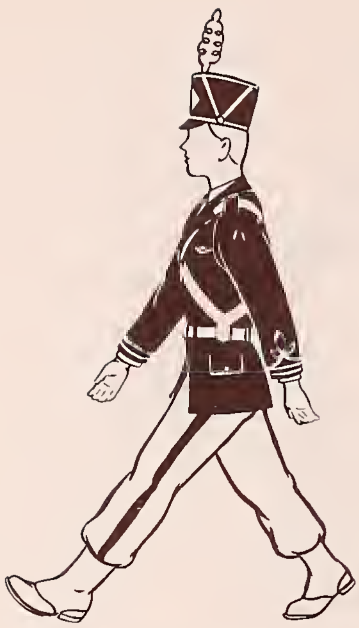

Figure 661

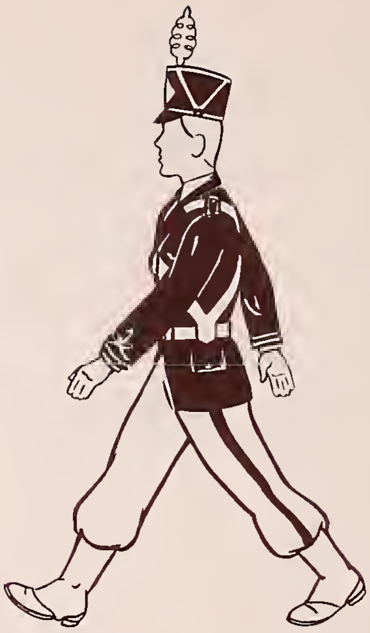

Figure 662

Figure 661—The prescribed military ARM SWING can be used but has little flash. The hands are moved six inches to the front and three inches to the rear.

Figure 662—The use of the greater arm movement will add a slight swagger to the body movement. Increase in the amount of swagger is not desired in precision drill. It may be used for certain effects or for units that are performing in another media.

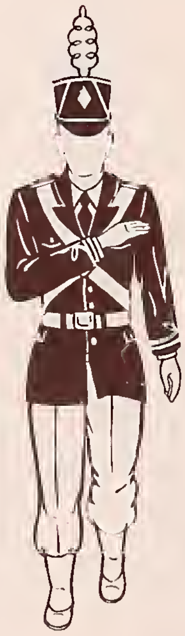

Figure 663

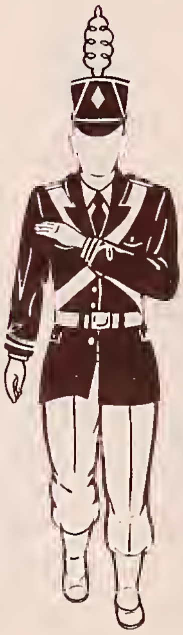

Figure 664

Figure 663—The double motion of the upper and forearms can be used to cross the body and touch a designated point.

Figure 664—The point may be the shoulder, belt buckle or any other convenient object.

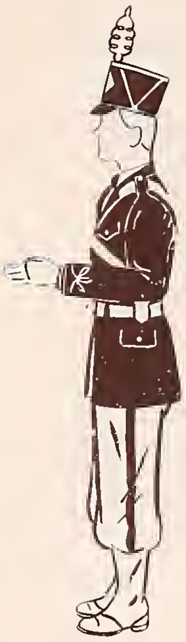

Figure 665

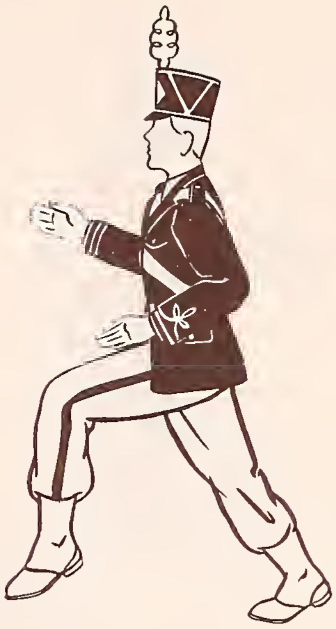

Figure 666

Figure 665—The ARM SWING with the fixed elbow bend is adaptable to the high knee step. It can be used with any style of quick step but works exceptionally well with the short choppy step.

Figure 666—The angle of bend in the elbows is steady. There is a slight change in the angle as the arm is extended front and back, but the appearance is one of a locked elbow.

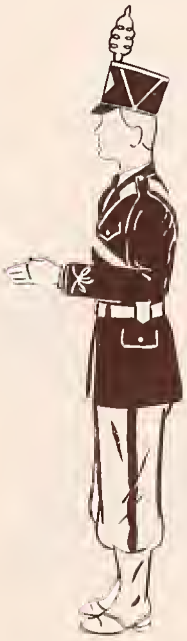

Figure 667

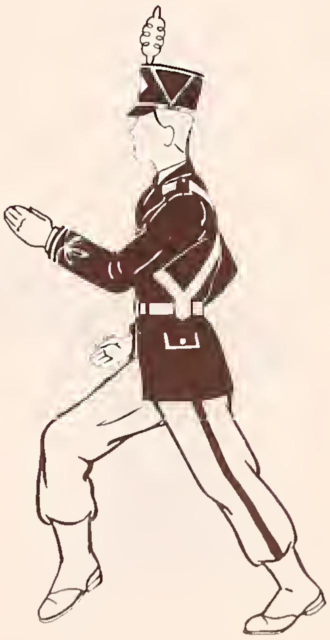

Figure 668

Figure 667—Uniformity in ARM SWING is not difficult for this movement. The movement has more appeal in the unison of the group than for the individual.

Figure 668—The movement is excellent for units that can use only one arm. Instruments or rifles can be carried in conjunction with the bent elbow ARM SWING.

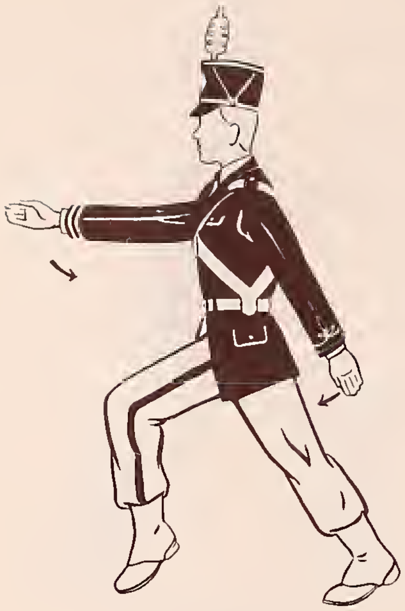

Figure 669

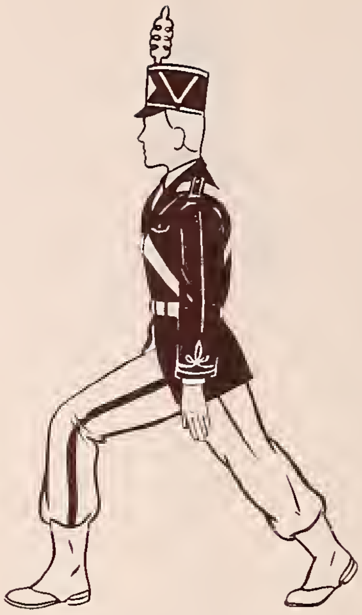

Figure 670

Figure 669—The arms and hands can be used during movements other than the mark time and the forward and backward motion. The freeze is a good example of further use of the arm movements. The legs and body maintain the freeze position, and the arms are moved during a count-down.

Figure 670—The arms are in the standing position and ready to resume the original motion.

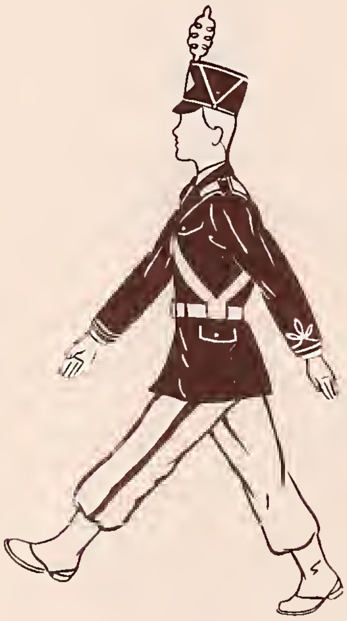

Figure 671

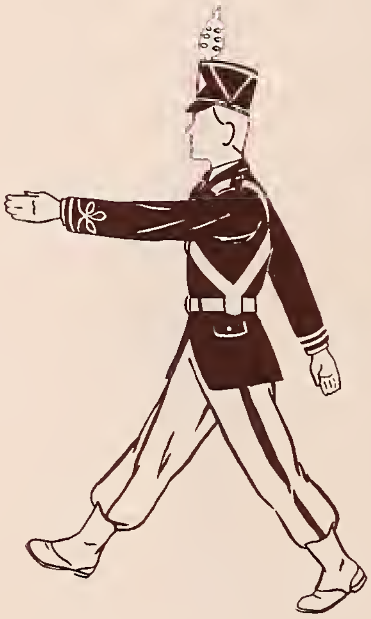

Figure 672

Figure 671—The ARM SWING can be mixed in styles. A definite number of steps are taken with one style, and a change is made to another style for definite number of steps.

Figure 672—The change in ARM SWING can be used with or without a change in type of marching step.

ARM SWING

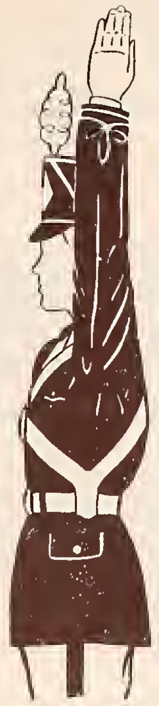

Figure 673

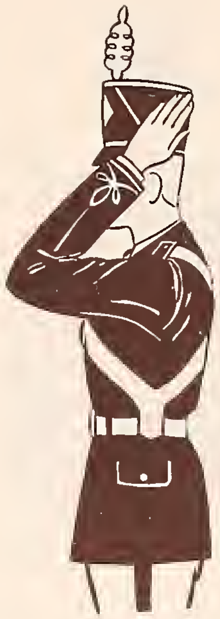

Figure 674

Figure 673—Arm signals may be used by the commander of the unit as commands or cues during the drill. The repetition of the signal by the unit adds a type of flash. If the drill routine is set and commands are not used, the arm movements can still be used by the unit to emphasize drill movements.

Figure 674—The signal can be held for a definite number of counts before the drill movement. The arm would be flourished to and from the signal position.

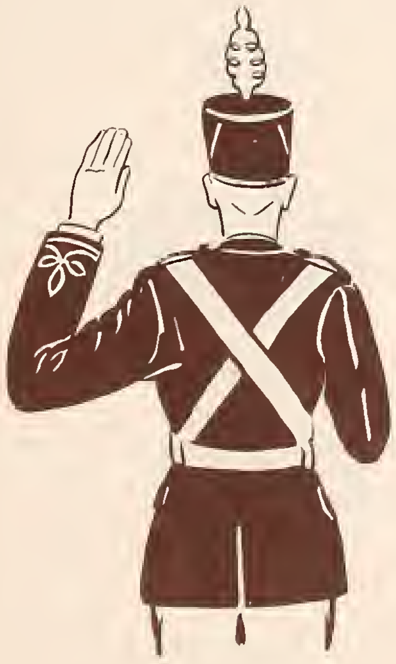

Figure 675

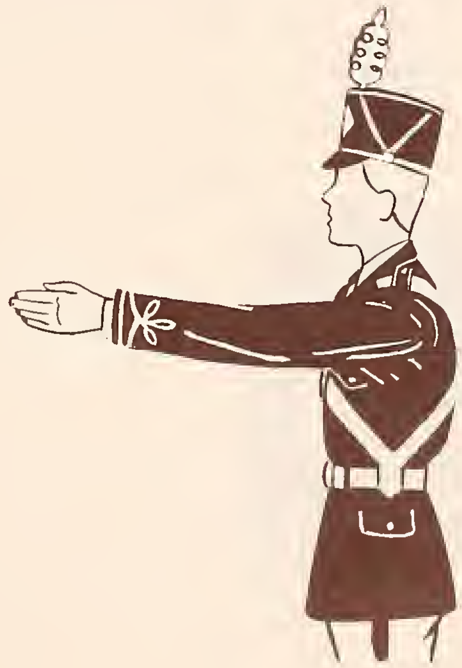

Figure 676

Figure 675—Halts, turns, mark time and other standard drill movements can be augmented by the arm movements.

Figure 676—The drags, freezes, vamps, rocks and other types of flash can be accompanied by appropriate arm movements.

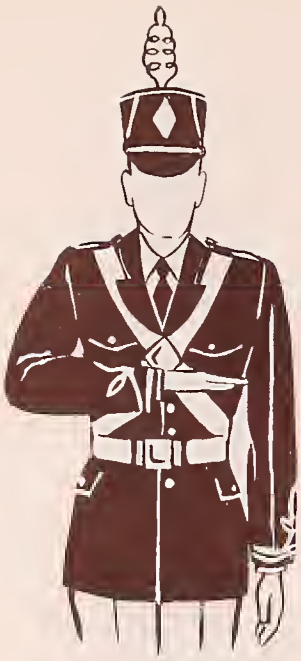

Figure 677

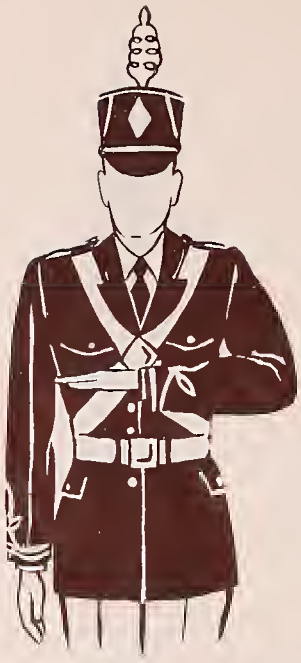

Figure 678

Figure 677—In quick-step marching, the ARM SWING is usually in the same speed as the leg motion. This is not absolute. The ARM SWING can be used in four count movements and still maintain the quick step with the feet. The movement can be changed from the regular count to a four count as the feet move from forward to mark time.

Figure 678—The forward position of the arm is held for a full count. Each arm is moved into position during the left step and held during the right step. Many other movements can be devised with four counts for two steps or any number that will fit the occasion.

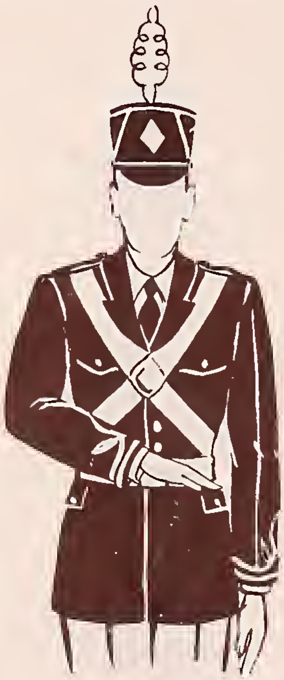

Figure 679

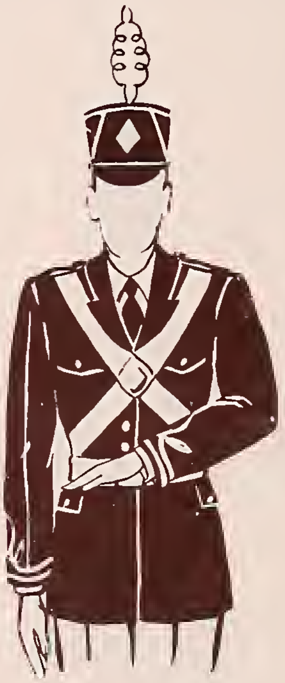

Figure 680

Figure 679—The position of the arm during the hold can be varied either as a movement or within the movement.

Figure 680—The hold position can be limited to the upper arm. The forearm and hand can be used in a circle flourish or other motion. Straight-line motion in the ARM SWING is preferable for fast results in group uniformity, but curved motion and flourishes can be used without exceptional difficulty if well planned and rehearsed.

Unit Flash

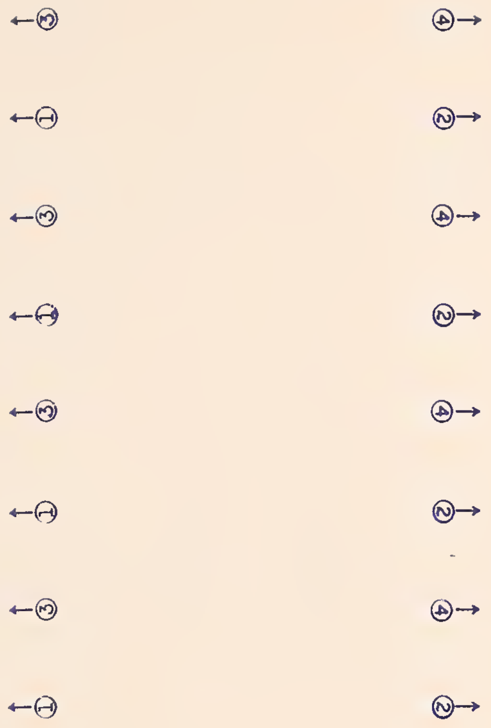

Figure 681

Figure 681—In "mirror" or symmetrical drill, a well drilled unit can add to its appearance by deliberately changing step in one half of the unit. This would result in the use of opposite feet on the same beat within the unit, but it would maintain for the audience the complete symmetry of drill. Sections approaching each other would move each other's mirror foot. The audience would see the outside of the trouser leg during one step and the inside of the trouser leg during the other step. This would be much more evident if the unit used stripes on the trousers.

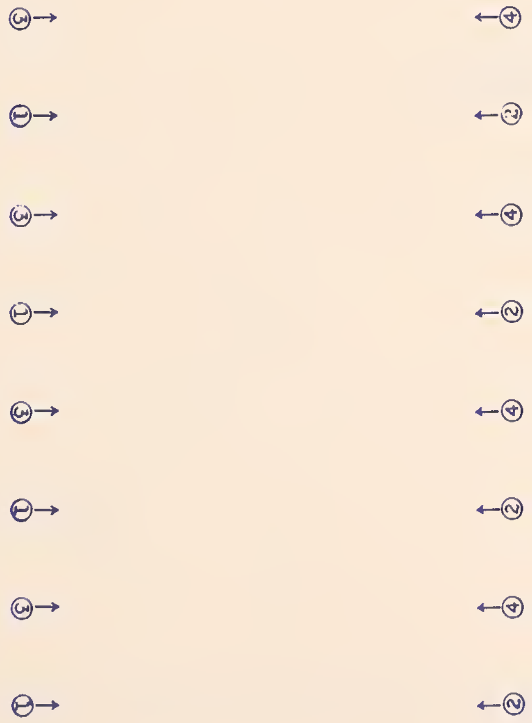

Figure 682

682—The same visual concept would appear during the period of moving away from each other.

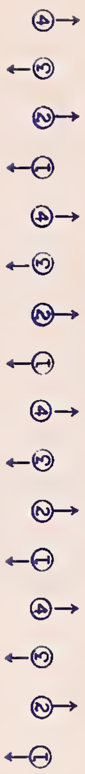
Figure 683

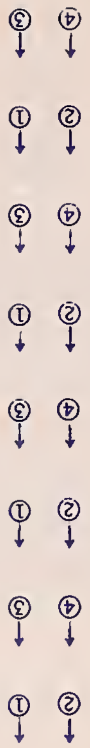
Figure 684

Figure 683—The meshed line is a fine example of the use of the mirror concept. It is effective in the meshed line for mark time or for the forward movement of each line. Uniformity in movement would be better from the ends of the line as well as down field if the sections were out of step.

Figure 684—A different appearance in the column can be obtained by dividing the unit down the center and changing step in one section.

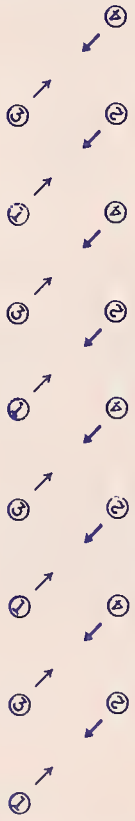
Figure 685

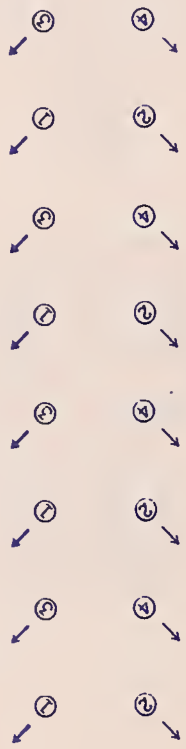
Figure 686

Figure 685—Present-day techniques make the obliques a feature in the drill routine, and the mirror effects are valuable in their presentation.

Figure 686—This particular movement calls for "mirror" drill. A dance unit would not hesitate to use the mirror effect when using these types of movements. The drill units have been stifled by tradition in their general effect.

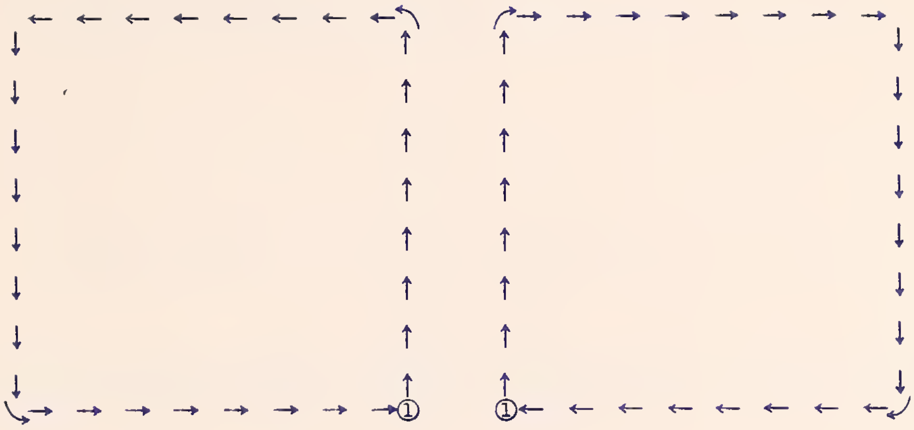

Figure 687

Figure 687—Both the single and double pivots can use the mirror effect with excellent results for opposite turns. The double pivot or military turns can be used only in opposite directions simultaneously by the mirror concept.

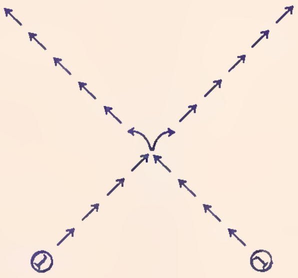

Figure 688

Figure 688—The simulated crisscross gains in appeal by having the sections out-of-step.

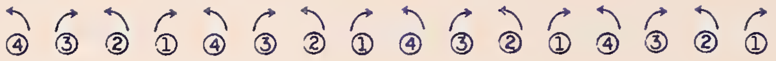

Figure 689

Figure 689—The out-of-step in line is not objectionable in appearance, but does not enhance the line to any degree. If turns are used in line, the mirror effect can be used very handily.

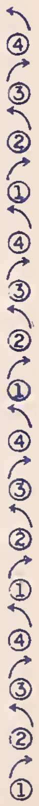

Figure 690

Figure 690—The out-of-step in file would be different if the sections were uniform. The value here is practically limited to the turns. This is the only practical way to do the opposite drag turns at the same time.

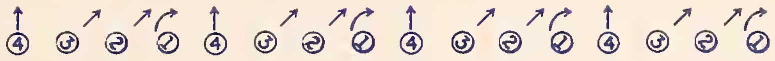

Figure 691

Figure 691—The idea of presenting something unexpected is fundamental in the drill routine. The audience expects the four to remain together during the squad turn.

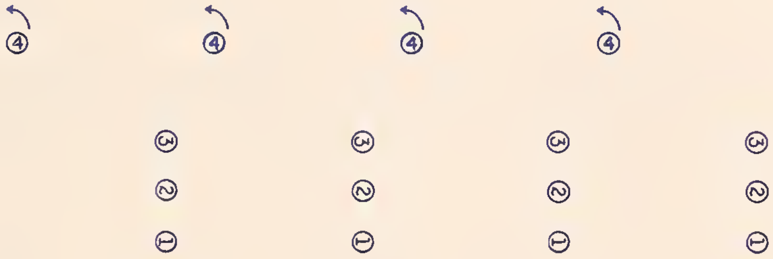

Figure 692

Figure 692—The three execute a regular squad turn. The fourth moves away from the squad for a definite number of steps.

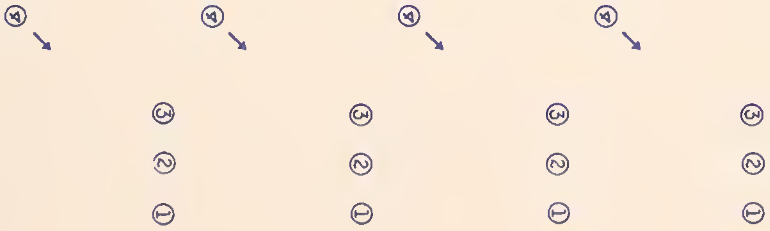

Figure 693

Figure 693—The odd man turns and returns to the squad. This concept can be extended to many drill movements.

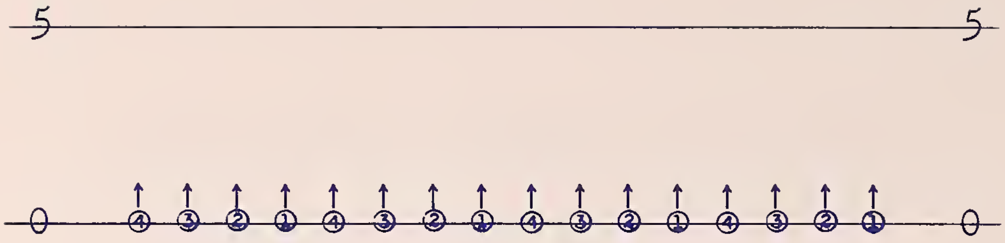

Figure 694

Figure 694—Those units using the double gait drill can use steps of both sizes at the same time in the same direction with different sections. The resultant contrasting motion is the least used in drill routines and is very flashy if used judiciously. The unit moves forward.

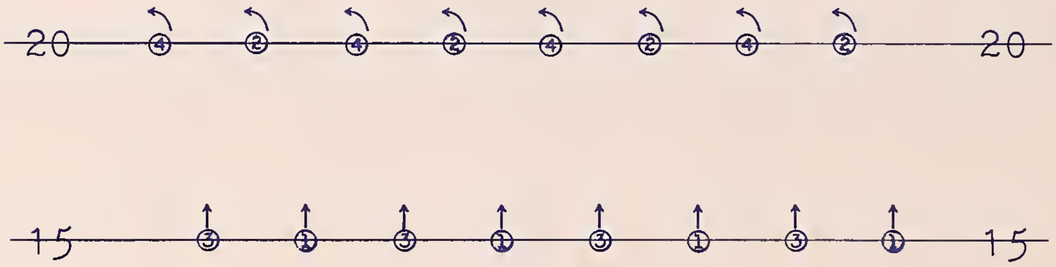

Figure 695

Figure 695—One section uses the 22½-inch step. The other section uses the 30-inch step.

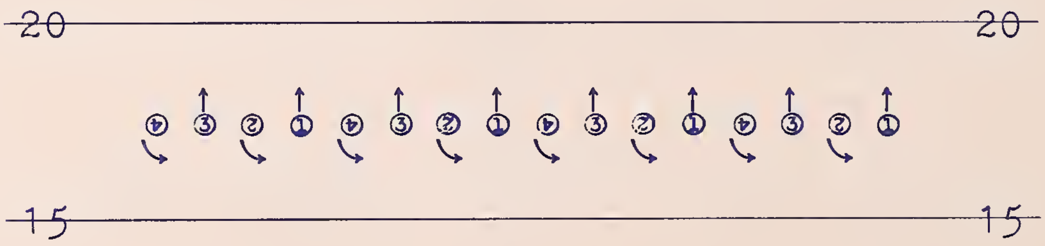

Figure 696

Figure 696—The unit can be brought back to line by changing the size of the steps in each section or having the 30-inch step section execute a to-the-rear, pick up the 22½-inch step for four steps and execute another to-the-rear.

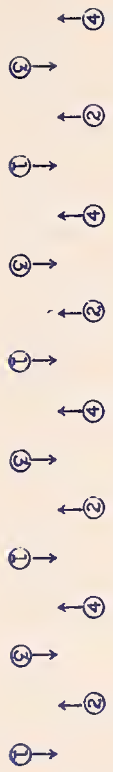

Figure 697

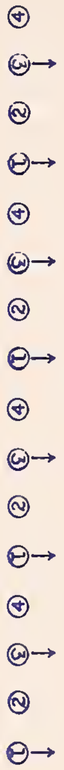

Figure 698

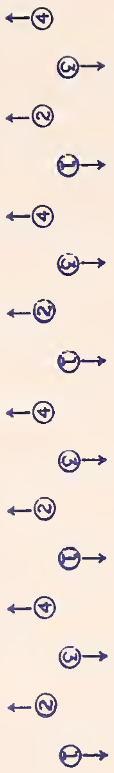

Figure 699

Figure 697—The meshed line has many fine uses for the different types of flash. The sections approach each other.

Figure 698—One section uses a lift on the line and moves forward.

Figure 699—The alternate section marks time for one step and executes a lift and moves forward. The two lifts at one-step intervals are most effective from the ends of the meshed lines.

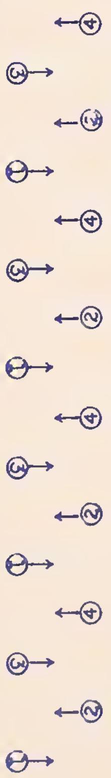

Figure 700

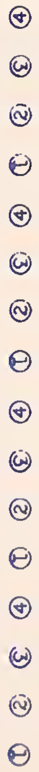

Figure 701

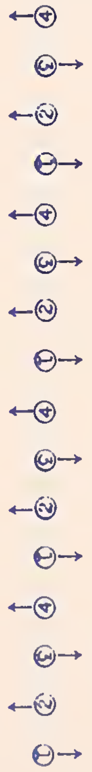

Figure 702

Figure 700—The sections approach each other.

Figure 701—They execute a bicycle jump together and change step. They remain in step with each other because the bicycle was executed by both sections.

Figure 702—An extra effort during the first step adds punch to the movement.

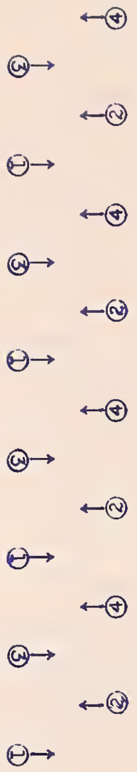

Figure 703

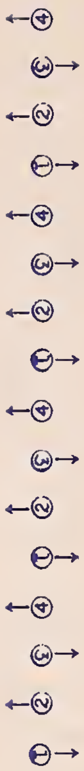

Figure 704

Figure 703—The double gaited units can use the contrary motion with a change in pace. The sections approach each other.

Figure 704—As they leave the meshed line, the sections break from the 22½-inch step to the 30-step.

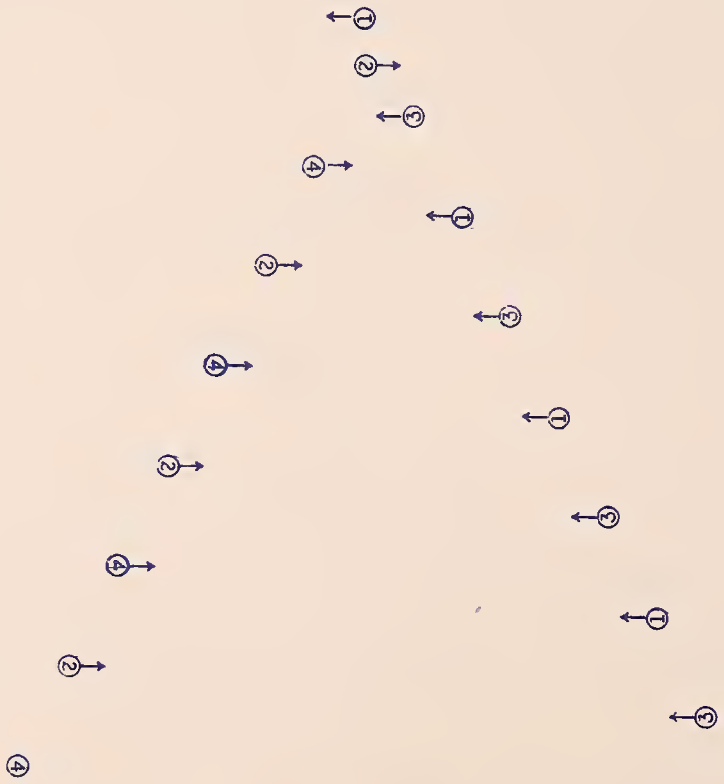

Figure 705

Figure 705—This is more difficult to execute than the above movement, but has a special effect. The change in steps is used from the step-2 formation.

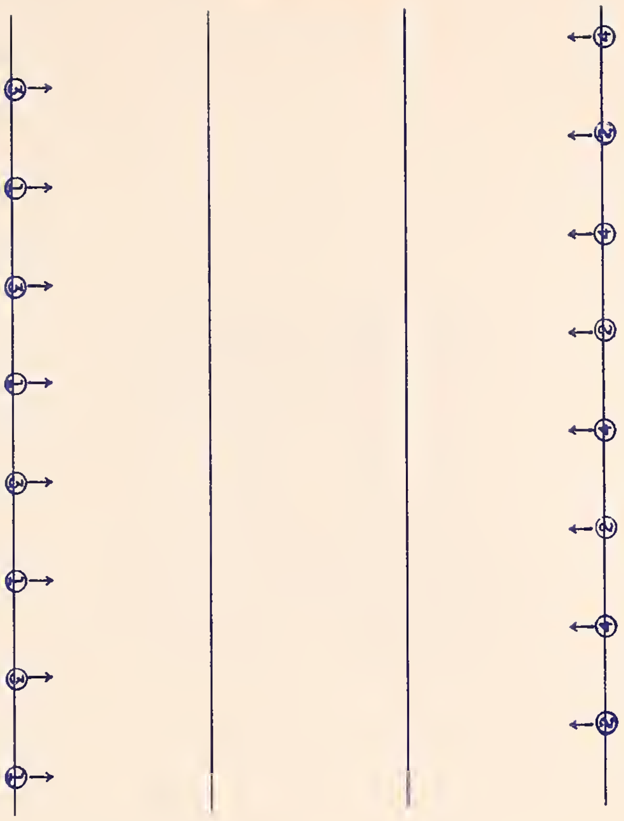

Figure 706

Figure 706—Various types of delays may be used to bring sections back into line. This movement involves a drag to-the-rear. The sections approach each other at 24-step distance.

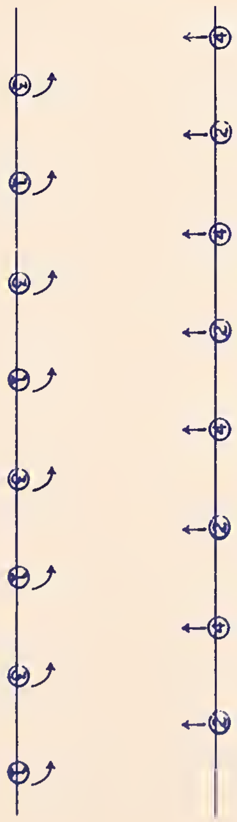

Figure 707

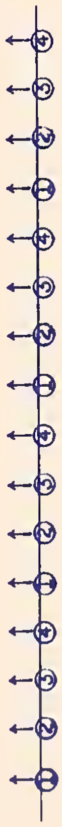

Figure 708

Figure 707—Both sections move eight steps. One section continues forward. The other section executes an eight-count drag to-the-rear.

Figure 708—The line is reformed in 16 steps.

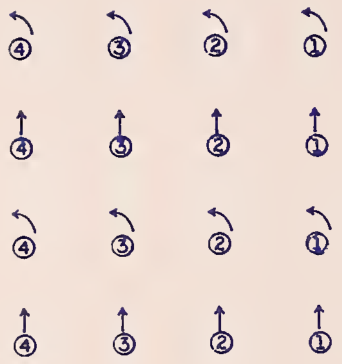

Figure 709

Figure 709—The use of flash in the block formation should be confined to large motions or movements of several steps. The odd ranks turn to the left and slide back four steps. The even ranks continue forward, but shift one step to the right to avoid the preceding rank.

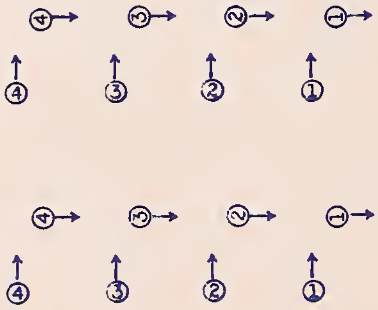

Figure 710

Figure 710—The movement continues with the alternate ranks executing different movements.

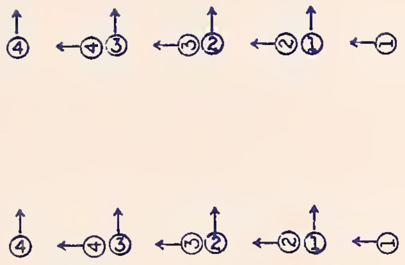

Figure 711

Figure 711—The odd ranks now move forward four steps.

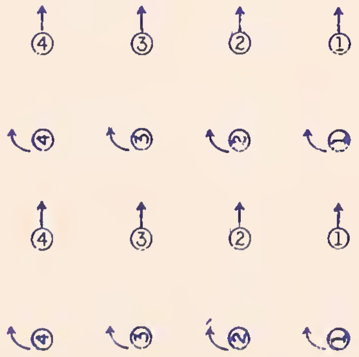

Figure 712

Figure 712—The odd ranks turn to the original front and move forward. The alternate ranks have changed positions.

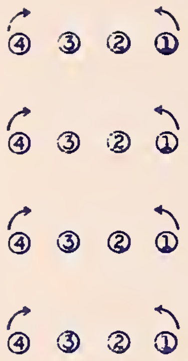

Figure 713

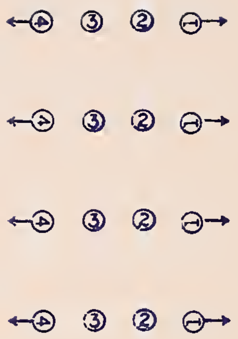

Figure 714

Figure 713—The sliding turns are useful in executing normal drill movements with a new look. The close-order formation is opened with the use of the sliding turns. The outside individuals turn toward the center and move backward.

Figure 714—The remaining files hold as the outside individuals move four steps backward.

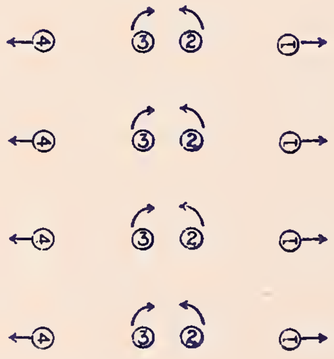

Figure 715

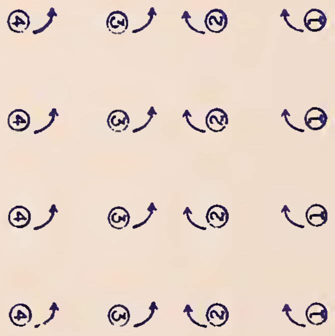

Figure 716

Figure 715—Four steps later, the next files turn toward the center and move backward.

Figure 716—At the completion of six steps, all the individuals turn toward the original front.

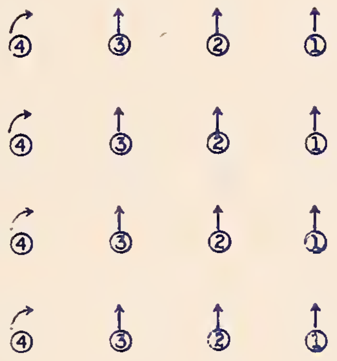

Figure 717

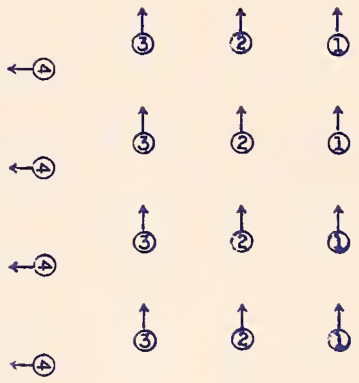

Figure 718

Figure 717—The "marine" drill concept can be used with the slides. The left file turns toward the center and moves backward.

Figure 718—The remaining files continue forward as the outside file move backward.

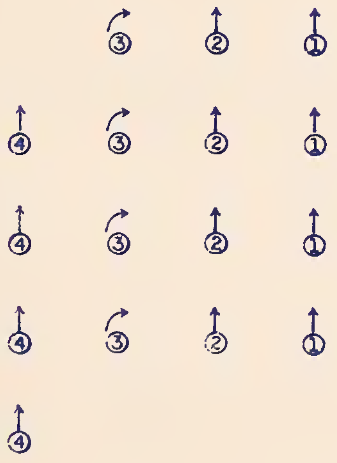

Figure 719

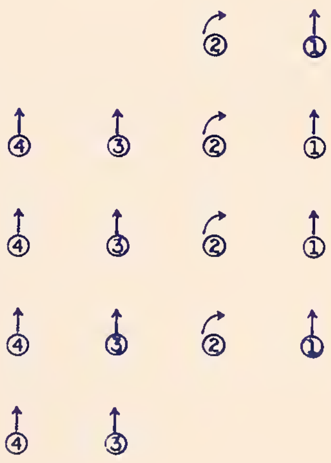

Figure 720

Figure 719—At definite intervals, the files execute the same movement and regroup in the original formation.

Figure 720—The unit will be in the original formation, but moved laterally to the left.

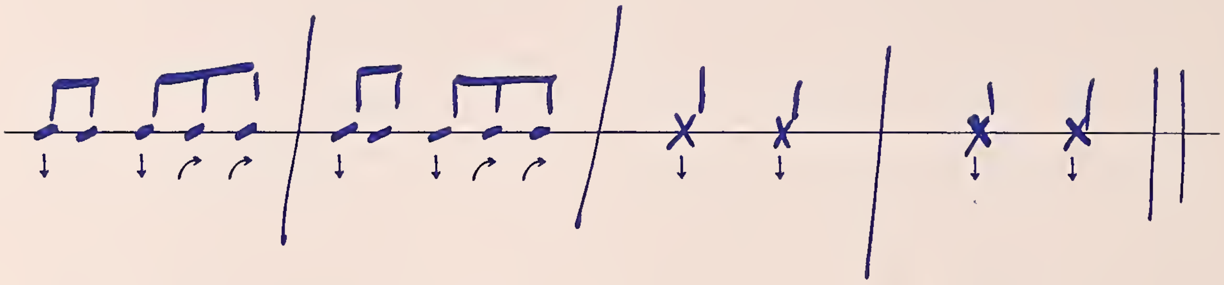

Figure 721

Figure 721—Many of the uneven rhythms can be used with normal drill movements to change the appearance. The above notation of five-eight and two-four can be used with a combination of a step and a 270-degree turn to form a unique appearance.

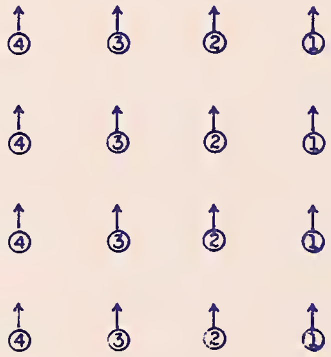

Figure 722

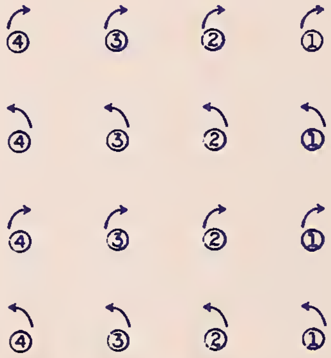

Figure 723

Figure 722—The unit moves forward one step.

Figure 723—The unit is divided into two sections. Each section executes a 270-degree turn. One section turns to the right, and one section turns to the left. A little practice will smooth the execution of the 270-degree turn during the one and one-half counts.

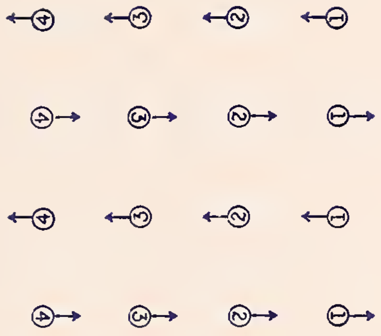

Figure 724

Figure 724—The sections move forward in the new directions one step.

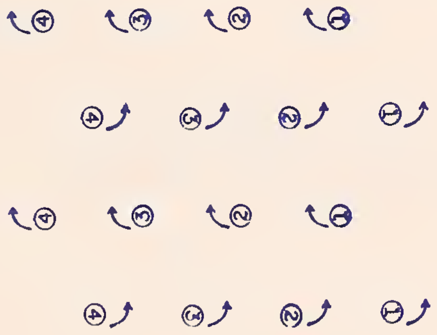

Figure 725

Figure 725—Each section executes another 270-degree turn. The sections turn again in opposite directions.

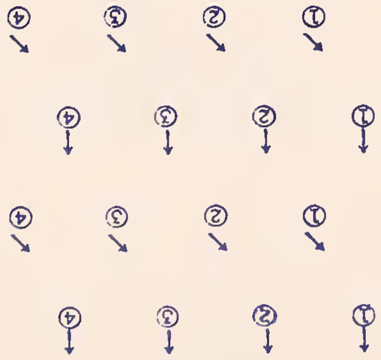

Figure 726

Figure 726—During the next four steps, the sections regroup the formation and continue with the drill routine.

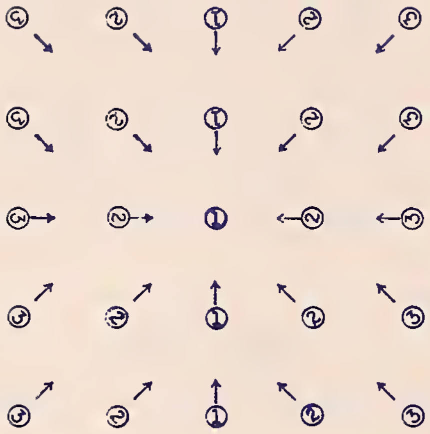

Figure 727

Figure 727—The unit moves toward the center individual.

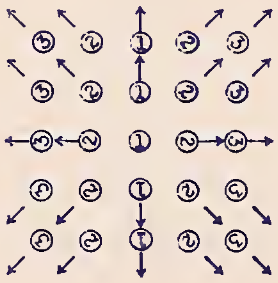

Figure 728

Figure 728—On a pre-arranged count, the individuals turn toward their original positions. This burst can be executed in several ways with the use of the different types of flash available. Drag turns could be introduced and used in varying counts for the individuals that did not have the same distance to move to close into the center. The individuals in the outside perimeter could start toward the center and move away first. This will give a series of effects as the perimeters move in and turn to move back into position. With the available technique, the drillmaster is limited only by his imagination.